

MUSICAL DRAMA

Indexed

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DETROIT

MUSICAL AMERICA



DUSOLINA GIANNINI

AUGUST, 1942



Charles Kullman, Eleanor Steber and Stuart Ross, Their Accompanist, Join the Infantry at Camp Wheeler

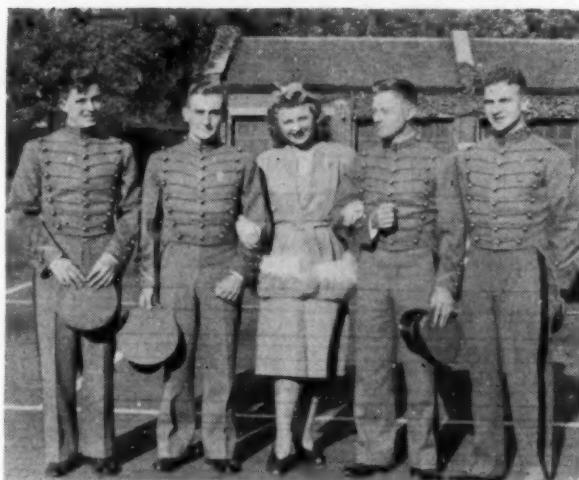


Service Men Surround Igor Gorin After His Concert at Camp Croft, S. C.



Joseph Szigeti Greets a Sergeant-Conductor After His Volunteer Recital at Camp March Fields

Artists
Mobilize
for
Morale



Anna Kaskas Conveyed by a Reception Committee of Cadets at West Point Where She Gave a Concert Recently



Photo by Southeast Air Corps Training Center



Commemorating the 150th Anniversary of the 'Marseillaise', Lily Dijan Sings It on Bastille Day, July 14, During Ceremonies at the Manhattan Center Conducted by the 'Fighting French'

Joseph Schuster Proudly Displays His 200-Year-Old 'Cello to Sergeant Fairman Black, Jr., Hostess Daisy Segel and Sailor Henry Tatler, All at the Stage Door Canteen in New York



MUSICAL AMERICA

U. S. SUING PETRILLO TO PREVENT BAN ON 'MECHANIZED' MUSIC

Charges A. F. M. Officials with "Conspiracy to Violate Anti-Trust Law"—Thurman Arnold to Prosecute

Sept. 16 Set for Hearing

Restriction Hits Recording, Transcription and Radio Industries—Fuse Lit by Ban on Interlochen Orchestra Broadcast

BY an order barring musicians of his union from making any mechanical musical reproductions, transcriptions and recordings for radio, juke-boxes, and other non-private use, after July 31, and by demands securing the cancellation of Saturday afternoon broadcasts by a high school orchestra from the National Music Camp at Interlochen, Mich., James C. Petrillo, president of the American Federation of Musicians, brought upon himself, eight other officers of the A. F. M. and the union itself, a suit by the Department of Justice, accusing them of conspiracy to violate the Sherman Anti-trust Act. The suit asks an injunction to nullify the ban on recorded music.

The suit, ordered by Attorney General Bidle, was drawn by Daniel B. Britt, special assistant to the Attorney General, in cooperation with J. Albert Woll, United States Attorney. Mr. Britt revealed on Aug. 6 that Thurman Arnold, assistant United States Attorney General, in charge of the Anti-trust Division, would prosecute the Government's suit against Mr. Petrillo and the A. F. M. in Chicago. Mr. Britt obtained from Federal Judge Michael Igoe an extension until Sept. 16 of the order for defendants in the suit to show cause why a temporary injunction should not be issued. On Aug. 7 a motion for the dismissal of the Government's suit was filed in Chicago by Joseph Padway, chief counsel of the American Federation of Labor, in the United States District Court. This motion was denied on Aug. 13 and the Government was given permission to call the defendants to the hearing on Sept. 16.

Co-defendants with Mr. Petrillo are C. L. Bafley, vice-president of the A. F. M., with offices in Los Angeles; Fred W. Birnbach, secretary, of Newark, N. J.; Harry E. Brenton, financial secretary-treasurer, of Boston, and the following members of the A. F. M. executive committee: Chauncey A. Weaver of Des Moines, J. Y. Parks of Dallas, Oscar F. Hild of Cincinnati, A. Rex Riccardi of Philadelphia, and Walter W. Murdoch of North Toronto, Ont., and the union itself.

Eight Charges Detailed

The suit charges that the defendants conspired to do the following things:

Prevent the manufacture and sale of all phonograph records and radio transcriptions.

Eliminate from the market all manufacturers, distributors, jobbers and retailers of phonograph records and transcriptions.

Prevent radio stations from broadcasting recordings.

Prevent the use of records in juke boxes in hotels, restaurants and dance halls.

Prevent the use of phonograph records in the home. (Petrillo's order permits his musicians

(Continued on page 17)



AS THE I. S. C. M. CLOSES ITS FESTIVAL

Werner Janssen Conducting His Orchestra in the Greek Theatre at Berkeley, Calif., for the Final Concert of the Nineteenth Series of the International Society for Contemporary Music (Story on Page 7)

Lewisohn Stadium Continues, Despite Destruction of Shell by Lightning and Wind

LIGHTNING and a gust of wind during a thunderstorm wrecked the orchestra shell, stage and four small buildings in the Lewisohn Stadium, at 136th St. and Amsterdam Ave., scene of the New York Philharmonic-Symphony's Summer series of Stadium Concerts on July 28, while ushers and electricians were preparing for a concert.

The accident occurred shortly after 6:30 p.m., about two hours before Jascha Heifetz was to appear with the orchestra. A handful of spectators who had bought tickets and were sheltering from the rain under the Stadium colonnade, said they saw lightning strike the high,

(Continued on page 8)

Metropolitan Reveals Deficit, Grant for Possible New Opera, in First Financial Review

THE first detailed financial statement to be issued in the fifty-nine-year history of the Metropolitan Opera Association, reveals that the Association garnered \$1,956,827 last season and that its production costs amounted to \$1,974,872, or only \$18,045 more than its income. Because of real estate taxes and mortgage interest, the association's operating deficit was \$214,374.

These and other figures were revealed in a sixteen-page 'Statement of Operations' released on Aug. 3, and of which 10,000 copies were printed to be sent to friends of the Metropolitan, including subscribers, contributors to the

(Continued on page 34)

Music Maintains Morale!

Music Must Go On!

Shostakovich Seventh Has Premiere

Toscanini Leads NBC Symphony in Initial Performance in America—Cablegrams Exchanged by Composer and Conductor

By OSCAR THOMPSON

ITS unprecedented advance publicity notwithstanding, the Seventh Symphony of Dimitri Shostakovich has been found in performance to be just another symphony, not a new prima donna or tenor or conductor or any other of those objects of public curiosity and adulation for which such flurries traditionally are reserved.

Probably not in the history of New York's music has a new symphony been headlined so extensively in advance of its first American performance. Undoubtedly the circumstance that much of it was composed during the siege of Leningrad last year, within earshot of one of the most terrific conflicts of the present war, quickened the interest. The further circumstance that it arrived in this country in the form of a small roll of microfilm that had been transported circuitously by airplane and automobile through Teheran and Cairo may have been a fillip to those who had read their newspapers.

Invited Audience Attends

Even more than either of these, the shrewd stroke of enterprise by which the NBC Symphony Orchestra was enabled to present a radio performance a month or so ahead of the previously announced first concert performance in the Berkshires, with Arturo Toscanini returning to New York in mid-Summer to accept the honors of an American premiere that presumably had been allotted to Serge Koussevitzky, played a part in making the NBC broadcast of Sunday afternoon, July 19, almost as much of a news event as it was a concert.

For, though this was a broadcast concert, it remained a concert, with the invited audience that has been the rule at programs conducted for the air by Mr. Toscanini. Possibly it was the most distinguished audience of the year; certainly it completely filled the commodious reaches of Studio 8-H in Radio City. Still, there was no legitimate way of buying one's way in and this left those who were adept in splitting hairs to salvage what they could for Mr. Koussevitzky's "concert" premiere.

Family Resemblances Clear

But was the Shostakovich Seventh Symphony, latest of a series that in all probabilities will be extended in the none too distant future, worth all this commotion? As an expression of present-day war emotions, probably "Yes". In the light of its basic musical qualities probably "No". Is it likely to attain the popularity of the Shostakovich No. 5? Again, probably "No", unless its war associations influence listeners more strongly in its favor than at the present moment seems likely. Is it as good a symphony as the widely popular Fifth? Technically, "Yes". Otherwise, the question resolves itself into what the individual prefers, since the differences are more those of scope and design, than of fundamental musical merit. The writer of these lines has never accepted the

Fifth as a work of musical profundity, or other than a work of technical virtuosity linked with youthful impetuosity and energy.

Shostakovich was thirty-five when he composed the Seventh, as against thirty-one when he finished the Fifth. But the basic qualities of the Seventh are those of the Fifth. Technical virtuosity, chiefly in the matter of the instrumentation, which is at once modern and personal, but clearly an extension of the virtuoso scoring of the past, is quite as much in the saddle in one work as in the other. The youthful vigor of the Fifth has not deserted the composer in the Seventh. The individuality of Shostakovich is assisted in a combination of these two stimulating attributes quite as much in the later work as in the earlier one. The intervening No. 6 is clearly the lesser brother of both; and no one need doubt that the highly promising and still interesting No. 1—composed before Shostakovich was out of his teens—has unmistakably the same family lineaments.

The First, however, has not the compactness of either the Fifth or the Sixth. The Seventh is much longer than the First and dwarfs both the Fifth and the Sixth.

Seventy-Three Minutes Long

Even with Mr. Toscanini's prevailing fast tempi, the Seventh required seventy-three minutes to perform. This places the work in the category of the gargantuan symphonies of Mahler and Bruckner. But as twenty-nine minutes were consumed by the first movement alone, the three movements thereafter were not of unusual duration. It is the first movement that gives to the symphony its battle character, largely because of the gigantic upbuilding of a long, slow crescendo of an ostinato character, in which the part given to the percussion, and something in the character of the melodic figurations above it, inevitably call to mind the Ravel "Bolero". But the climax that eventually is reached far exceeds anything in that once-

sensational dance opus.

Though the composer has let it be known that there are no imitative war effects, it would be difficult to associate the first movement crescendo with anything but war. To achieve the ear-shattering climax, an orchestra of a hundred and ten players was required. This, however, meant primarily that there were more instruments to some of the parts rather than there was anything out of the ordinary in the choice of instruments for the ensemble. A piano was used, but sparingly. Trombones and horns were reinforced. The thunderings of the big moments had no lack of power.

These thunderings were mostly in the colossal first movement, with some others that were not so impressive in the concluding Allegro. Intervening were the graceful second movement—graceful, save for a somewhat shrill middle section; and an Adagio of lyric character that led without pause into the finale. Though this, presumably, is not detailed program music, the first movement clearly leads from peace to war and contains an elegy for the fallen. The second movement has been said to represent "Memories", the third "Lofty Reflections", and the fourth "Victory". These at least are ideas that do not clash with the effect of the music. But it is the music, not its possible connotations, that must determine the symphony's continuing position.

First Movement Tells the Tale

As music, the symphony must stand or fall by its disproportionately long first movement. The others are no less well written and no less characteristic of their composer. But their agreeable melodies—and even the clangor of triumph in the finale—are made rather negligible by the overwhelming effect of the long crescendo of the opening movement. That movement is, indeed, the symphony. The others leave the impression that they might have fared better in a work less heavily loaded at the start; and this, in spite of the circumstances that the theme on which



Dimitri Shostakovich

the great crescendo is built is a rather inconsequential one that echoes the pizzicato of the Sibelius Fifth.

Herein is the weakness of this bold and brilliantly written work. Its themes have not the strength or quality to uphold its plentiful show of drama. There is much attractive writing for solo instruments, as well as for combinations, and the playing of these parts in the Toscanini performance was of an excellence to present a challenge for those who are to essay them in performances to come. In its entirety, this was altogether a virtuoso achievement, and the supreme virtuoso of all was, of course, the embattled conductor.

For the record it may be re-stated that the symphony was accorded its world premiere at Kuibyshev on March 1 of this year, and had been heard in London as well as in Moscow, Leningrad and possibly other Russian cities before the Toscanini broadcast. Cable and radio messages of a patriotic and congratulatory character were exchanged between the composer and Mr. Toscanini.

CHICAGO OPERA PLANS FIVE WEEKS

Gallo to Direct Regular Fall Season—Several Artists Engaged

CHICAGO, Aug. 3.—With Fortune Gallo again at the helm, the Chicago Opera will offer a regular season of five weeks in the Fall, opening with a non-subscription performance on Nov. 7 at the Civic Opera House.

The regular subscription season will start on Nov. 9 with five performances scheduled weekly on Monday, Wednesday, Friday and Saturday nights, and Saturday afternoons. Prices have been reduced slightly this year, so that tickets will range from \$1.00 to \$4.00, plus 10% tax. Seats for the Board of Education performances to be given on Friday evenings will be sold as usual at popular prices, 50c to \$2.50.

Revivals Promised

Repertoire for the season is being chosen and the General Director, Mr. Gallo, has promised it will include several interesting revivals, as well as some French operas, for which there have been many requests. Artists scheduled to appear

include Lily Pons, who will probably sing in "Lakmé", Lawrence Tibbett, Grace Moore, John Charles Thomas, Helen Jepson, Jan Kiepura, Gladys Swarthout, Richard Crooks, Josephine Antoine, Giovanni Martinelli, Rose Bampton, Alexander Kipnis, Coe Glade, Richard Bonelli, and others. Among the French operas Mr. Gallo has listed for probable production are "Mignon", "Faust", "Carmen", "Manon" and "The Tales of Hoffmann".

OFFICIAL SANCTION FOR COAST OPERA

Merola Wires That San Francisco's 1942 Season Is Assured

That the San Francisco Opera's 1942 season is definitely scheduled to open on Oct. 9 and continue for ten subscription and four popular performances was officially stated in a telegram to MUSICAL AMERICA sent by Gaetano Merola, General Director, and received on Aug. 9.

SAN FRANCISCO, Aug. 4.—The opera schedule is now listed as follows: The ten subscription performances, starting Oct. 9 and running Monday,

Wednesday and Fridays of the succeeding weeks will open with "Aida", with Stella Roman, Bruna Castagna, Frederick Jagel, Robert Weede, Ezio Pinza, Lorenzo Alvary, and Alessio De Paolis.

"Carmen" with Risë Stevens, Raoul Jobin, Licia Albanese, De Paolis, John Brownlee, Thelma Votipka and George Cehanovsky; "The Elixir of Love", Salvatore Baccaloni, Albanese, Jan Peerce, Weede, Cehanovsky and Votipka; "The Love of Three Kings", with Charles Kullman, Pinza, Jean Tennyson, Weede and De Paolis; "Traviata", with Bidu Sayao, Peerce, Bonelli, Cehanovsky, Votipka, De Paolis, Alvary; "The Bartered Bride" (in English) with Josephine Antoine, Kullman, Windheim, Olive Ponitz, Alvary, Votipka, Douglas Beattie, Cehanovsky; "Coq D'Or" with Antoine, Baccaloni, De Paolis, Irra Petina, Alvary and Beattie; "Faust" with Albanese, Jobin, Pinza, Brownlee, Votipka, and Ponitz; "The Masked Ball" with Roman, Castagna, Bonelli, Jagel, Antoine and Alvary; and "Fledermaus" with Antoine, Bokor, Petina, Kullman, Windheim, Brownlee, Beattie, Alvary and Cehanovsky.

For the four popular night performances there will be "The Barber of Seville" with Sayao, Baccaloni, Pinza, Kullman, Petina, and Brownlee; repeats of "Aida" and "Faust" and either "Lucia" with Lily Pons or "Cavalleria Rusticana" with Roman, Peerce, Cehanovsky and Votipka, and "Pagliacci", with Albanese, Jagel, Bonelli, De Paolis and Cehanovsky.

MARJORIE M. FISHER



The Composer at the Piano in His Home in Santiago

THE strangest thing about the discovery of music in Latin America is that it did not have to wait to be discovered. Enough Latin American music was published in Paris between the two wars to satisfy the curious for a long time. Now that things Latin American are in fashion, this music is eagerly sought after. But in the meantime, Paris has been plunged into outer darkness, and the publishers' supply has been cut off.

Among South American composers who did not have to be discovered is the Chilean composer, Humberto Allende. His twelve 'Tonadas de carácter popular Chileno' were published in 1923 by Séart in Paris, and were welcomed with uncommon enthusiasm by Florent Schmitt on the pages of *Revue de France*, in April, 1925. "What a delight are these little pages, what sharp and deep sensibility is revealed here! Apart from Albeniz and Manuel de Falla, these dances leave the fashionable 'espagnoleries' far behind. This music, which one can play fifty times over without tiring, each time enjoying it anew, makes us think of Chopin's Mazurkas, which these 'Tonadas' resemble in their nostalgic flavor."

The word 'Tonada' means, literally, something that is intoned. Allende proposes the derivation from "tornada," a ballad sung by minstrels at the court of Alfonso X of Castille, but this etymology cannot be sustained. In its Latin American form, 'Tonada' is a dance in two parts, of which the first is slower than the second. The slow part is to be played in the rubato

Humberto Allende

FIRST MODERNIST OF CHILE

By NICOLAS SLONIMSKY

style. Following the example of Manuel de Falla (as in the 'Pantomime' in 'Amor Brujo'), Allende indicates this necessary rubato by writing the time signature in 7/8. In musical reality, it is the classical 6/8 measure of the Hispanic dance form, extended and slowed down, according to the custom. The second, lively part of the 'Tonada' maintains its 6/8 time without alteration. A Latin American critic wrote astutely of Allende's 'Tonadas' in the program book of the concert of the S. O. D. R. E. orchestra in Montevideo, conducted by the composer on Oct. 14, 1939: "The originality of the music, its exotic attraction, is explained by the fact that in these 'Tonadas' two equally powerful influences are crossed: the influence of the Spanish Conquistadores, revealed especially in the rhythmic element, and that of the so-called primitive population, which affects the inflection of the motifs. The task of stylization is all the more interesting because of the small dimensions of the 'Tonada', which demands from the composer a great conciseness of expression".

Opinion on Stylization

In his lecture, delivered in Santiago on October 21, 1930, and published in *Comuna y Hogar* for November, 1930, Allende gave his own opinion on the art of stylization. "The stylizer should not copy folk-art, but should derive inspiration from its essence, invest the melody with attractive harmonies, and embank it in an established musical form".

The conception of "attractive harmonies" is subjective. In Allende's practice, particularly as exemplified in the 'Tonadas', they are acrid impressionistic harmonies, full of luscious ninth and eleventh-chords, and, at times, fine bitonalities, supported by a deep pedal tone. These harmonies are contrasted with austere two-part counterpoint, the latter usually applied in the slow sections.

Allende has arranged several of

his 'Tonadas' for orchestra. A group of three was performed in Paris on January 30, 1930. Florent Schmitt wrote in *Le Temps*: "Humberto Allende, the Chilean composer, is inspired by the folklore of the Andes. It is a synthesis of Incacai airs and Arabic elements imported in times immemorial by some Iberian Attila". Emile Vuillermoz found in Allende's music "much color and ardent vitality". "This music", he continued, "possesses powerful roots in the popular tradition of a race for whom the dance is a lyrical form. What an exquisite combination of voluptuous and exciting rhythms! What noble and exuberant melodies, orchestrated with such warmth and light! South America sends us her most succulent fruits from her vineyards". Louis Aubert chimed in: "The Chilean 'Tonadas', with their strangely original inflections, surprise and enchant us at once. Truly, Allende's art borrows its resources from no one. The slow rhythm of seven beats, followed by a rapid movement, suffices him to exercise his magic upon us".

Louis Aubert could not know that this 7/8 time was merely the agogic extension of the classical biterinary meter of the Spanish dance, but the reaction of the Paris critics to Allende's art indicates that interest for Latin American music was never lacking.

The historical importance of Allende to the student of Latin American music is that he was the first Chilean to write in a modern idiom. He was born in Santiago on June 29, 1885, and received his academic training at the National Conservatory of Santiago. There he presented his first compositions, an orchestral suite which he conducted with the Conservatory orchestra on Dec. 30, 1903, and an Overture, which he performed with the same orchestra on Sept. 15, 1904. He graduated as a violinist in 1905, and as composition student, in 1908. On the occasion of the Centennial of the Independence of Chile, Allende received a second



The Opening Bars from the Second of the Twelve 'Tonadas de Carácter Popular Chileno'



Allende, in Front of His Santiago Home, with Two Instruments, the Trutruca (Long Pipe) and Cultrun (a Drum)

prize for his Symphony in B Flat. The prize money, 1500 Chilean pesos, enabled him to go to Europe, where he studied problems of musical education. Upon his return to Chile, he was named, on May 10, 1911, a member of the Chilean Folklore Society.

His first composition, based on Chilean themes and written in a modern idiom, was the orchestral Suite in three movements, 'Escenas Campesinas Chilenas'. To be sure, the modernism of the score was mild, mostly revealed in the use of whole-tone scales and augmented triads. 'Escenas Campesinas Chilenas' was program music to a story from the life of the Chilean countryside. The first movement, 'Hacia la Era' (At the threshing-floor), pictures a country laborer who improvises a 'Tonada'. The second, 'A la Sombra de la Ramada' (Under the shade of the foliage), describes the Summer festival in the Chilean fields, and the story continues with the quarrel of two suitors over a peasant maiden. The last movement, 'La Trilla a Y-

(Continued on page 21)



A Series of Three Bas-Reliefs Made by Tegualda Allende Ponce de Leon, Daughter of the Composer, Illustrating the Three Movements of His Symphonic Suite, 'Escenas Campesinas Chilenas'

Bowl Concerts Gain Despite Wartime Restrictions

Limitation on Seating Lifted to Permit Larger Attendances—Procession of Guest Conductors and Noted Artists Attracts Throngs—Ballet Russe Appears

By ISABEL MORSE JONES
LOS ANGELES, Aug. 7.

SOME 8,000 Hollywood Bowl fans crowded into the amphitheater on Aug. 1, the last night of the week of Ballet Russe de Monte Carlo presented there with the Los Angeles Philharmonic conducted by Franz Allers. The managers of the Southern California Symphony Association rejoiced at the culmination of three weeks of struggle to keep the concerts going with two handicaps. The first and greatest was the earlier limitation of 5,000 in the Bowl which seats 20,000. On July 28, the limitation was reset to admit 5,000 more, enabling the cheaper seats to be sold in larger numbers. The season will go on to Sept. 5, closing with John Barbirolli as conductor and as soloist, Artur Rubinstein.

The Hollywood Bowl concerts began with an All-Russian program led by Leopold Stokowski which included his own arrangement of 'Night on Bald Mountain' called 'Witch's Revelry' and of the Shostakovich Prelude in E Flat Minor. The latter was more successfully orchestrated than the first. Stravinsky's 'Firebird' Suite and the Tchaikovsky Fifth completed the concert, which was evidence of Stokowski's good-will toward the Philharmonic as he turned his fee over to the founding of a pension fund.

Audition Winner Appears

Albert Coates chose the Franck D Minor Symphony for his concert on July 15 in which the Bowl audition winner, Margaret Phelan, soprano, sang 'Pace Pace Mio Dio' from 'La Forza del Destino'. He dedicated the playing of the Symphony to the late Alfred Hertz, whose splendid cooperation during the first years of the Bowl concerts endeared him to his public. Miss Phelan proved a "find" as to voice but did not have the dramatic power for the aria she chose to sing with the orchestra. A baritone is to be selected by audition to sing with Edwin McArthur, conductor on Sept. 2.

Bruno Walter's program of the Dvorak and Beethoven Fifth Symphonies and the 'Romeo and Juliet' Fantasy brought out hidden possibilities in the players which remain submerged for all conductors save him.

Rachmaninoff played his first open-air concert on July 17 in the Bowl and repeated it with Vladimir Bakaleinikoff conducting, the next night. He played his second Concerto in the old and very grand manner, and the accompanying program of Rimsky-Korsakoff, Glazounoff and Tchaikovsky was patriotically Russian.

An opera concert with Pietro Cimini conducting Dusolina Giannini and Richard Bonelli in arias and duos, was a stunning success. Miss Giannini scored unmistakably



Leopold Stokowski



Bruno Walter



Pietro Cimini



Vladimir Bakaleinikoff



Albert Coates



Dusolina Giannini



Richard Bonelli



Sergei Rachmaninoff



Margaret Phelan

as an opera singer who never sings down to a public; Mr. Bonelli was in voice. Sir Thomas Beecham returned to the podium with Rossini, Delius, Bizet and the Beethoven Symphony No. 7 and raised the playing to a high standard of meticulousness.

Frederick Zweiig, now resident here, picked up the baton for the Philharmonic for the first time on July 24 and 25 and proved to be in immediate control. He conducts with deliberation and in the tradition. His Smetana 'Vysehrad' and 'Bohemia's Meadows' were outstanding. Jan Kiepura was the soloist.

The Ballet Russe, presented the third week under the Sol Hurok banner in collaboration with the Symphony Association, was well attended. The repertoire revolved around Mia Slavenska, Danilova, Guerard, Youskevitch, Krassovska,

Kokitch and Zoritch with Frederic Franklin taking roles usually assigned to Massine, who is in Mexico with the Ballet Theater. The corps de ballet and the few principals seemed inspired by the Hollywood influence and the performances made up in dancing for whatever they lacked in scenery. The decor was more or less improvised for the occasion and the place and was not representative of the great designers whose names appeared on the programs. The company will return with new ballets to the Philharmonic in the Fall.

The Winter season for the Philharmonic will open late in November with Barbirolli conducting. In February, Bruno Walter will return for two pairs of subscription concerts and some in Pasadena, which city expects to have a full-fledged orchestra series this year, for the first time in several years.

CONSTANCE HOPE IS NEW OPERA PRESS AGENT

First Woman to Hold Publicity Post at Metropolitan—Succeeds Frank Wenker

Constance Hope Associates, Inc., well known publicity firm in the music world, has been engaged as press representative and public relations counsel for the Metropolitan Opera Association, effective immediately, it was announced on Aug. 15 by Edward Johnson, general manager. Miss Hope, who will direct the press work, is the first woman ever to hold this post at the opera. She succeeds Frank Wenker, who recently resigned to form his own publicity office with Paul Morris.

Alan Kayes, Miss Hope's associate, will be on duty in the press department at the opera house beginning Oct. 23.

Mr. Wenker, who was the assistant to William J. Guard for many years, succeeded the latter upon his death in 1932.



Constance Hope

Pasadena Hears 'Bowl' Concerts

PASADENA, Aug. 7.—The Pasadena, 'Hollywood Bowl' concerts on Monday nights, which began on July 13 with Leopold Stokowski conducting in the comfortable Civic Auditorium, also brought Bruno Walter who played to a packed house on July 20. They have been an unqualified success. Andre Kostenatz attracted a large group of younger listeners to the Civic Auditorium on Aug. 3 with his Western premiere of 'Mark Twain' by Jerome Kern with the composer warmly applauded on the stage, and Copland's 'Abraham Lincoln' with popular Edward G. Robinson, narrator of famous excerpts, assisting.

I. M. J.

Tibbett Hurts Spine

Lawrence Tibbett, baritone of the Metropolitan Opera, is resting at his home in Wilton, Conn., to insure complete recovery after suffering a spine injury on July 25 at a swimming party when he slipped and fell on a stone while broad-jumping. The accident occurred at the Southport estate of Chester J. La Roche, advertising executive, where Mr. Tibbett was a guest. Mr. Tibbett was assured by his physician that if he rests sufficiently, he will not have to miss any of his concert engagements.

Williamson Office to Publicize Philadelphia Orchestra Tour

The New York publicity organization of Alix B. Williamson has been engaged by the Philadelphia Orchestra association to conduct a national publicity campaign for the orchestra in connection with its 1942-43 cross-country tour. The Williamson office has also added to its list of accounts for the coming season Helen Traubel, soprano, and the Trapp Family Singers.

Brancato Cancels South American Contracts

Because of the uncertainty of plane connections between here and South America, Rosemarie Brancato has cancelled the appearances she was scheduled to make this Summer in the opera houses of Rio de Janeiro and Buenos Aires.

Hertha Glaz Foregoes South American Appearances

The uncertainties of war-time transportation have made it necessary for Hertha Glaz to cancel her contract with the Municipal Opera House in Rio de Janeiro.

Nineteenth I. S. C. M. Festival Held in Berkeley

Works Written in Last Five Years Presented in Eight Programs at University of California — Thirty-Four Composers from Thirteen Nations Represented

By ADELYN FLEMING

BERKELEY, CALIF., Aug. 10.

SHARING interest with final week of Summer term at the University of California the Festival of the International Society for Contemporary Music, held mainly on the campus, attracted many students and the usual coterie of local devotees who were faithful in their attendance and enthusiastically embraced this opportunity to study the structure of modern composition. Cloudless blue skies, the statuesque rim of eucalyptus trees about the Greek theatre and the classic stage itself with grateful acoustics have lent satisfying color, while those programs held inside have also been fortunate in acoustics and conscientious interpreters.

In this Nineteenth Festival, the first ever to be sponsored by a University and the second to be held in the United States, thirteen nations were represented on the regular program by thirty-four composers, seven of whom are native Americans. Four are now listed as being in Europe; one in Canada; six in Latin America, while twenty-three are now living in the United States, carrying on in composition, research, or teaching at Columbia, Yale, Queens College, Kansas University, Hartt Musical Foundation, Oberlin College, Mills College, Chekhov Theatre Studio, San Francisco Conservatory, California University at Berkeley and at Los Angeles. Distance and transportation prevented a large personal participation, but Darius Milhaud, Charles Jones and Godfrey Turner were in attendance; as also were Wesley LaViolette, a former president of the Society, and Albert Elkus, a member of the Jury. Alfred Frankenstein assisted as local committee member and made the welcome address.

Schoenberg and Bloch Honored

Competition rules limited works to the last five year period and many of them carry dates of 1940 and 1941, while three had their world premieres: Concerto for Piano and Orchestra by Karol Rathaus; Sonatina for Violin and Piano by Charles Jones; and Concerto for Orchestra by Ellis Kohs, who, with two other composers, Frederic Balazs and Arthur Kreutz, are now serving in the theatre of war. Exceptions to the rule were works of Schoenberg and Bloch, not submitted to the jury, but requested by it to pay special honor to these Pacific Coast figures of modern music; and in Darius Milhaud's informal lecture-recital at Mills College, when phonograph records of his and Honnegger's earlier works, and the more recent two-piano concerto of Poulenc was most acceptably played by Virginia Morley and Livingstone Gearhart.

The opening program was played by the Northern California WPA Symphony, Nathan Abas conductor, and included Bela Bartok's 'Diverti-

ment for String Orchestra'; Nicolai Berezowsky's Concerto for Viola and Orchestra, Op. 28, with Romaine Verney as soloist; Wallingford Riegger's Canon and Fugue for String Orchestra; the Rathaus Piano Concerto with E. Robert Schmitz, a dynamic soloist; and Arthur Kreutz's 'Symphonic Sketch on Three American Folk Tunes'. On this program, the Riegger and the Rathaus numbers took honors, the former because of its almost classic outline and the latter because of its wealth of material and dramatic treatment. Verney was a capable violist, while the audience found inclusion of the American tunes enjoyable.

Willem Van Den Berg and his California Youth Orchestra of Mills College gave vigorous readings to Robert Palmer's Concerto for Small Orchestra; Stanley Bate's Sinfonietta No. 1; Felix Labunski's Suite for String Orchestra and Nikolai Lopatnikoff's Sinfonietta Op. 27.

Budapest Quartet Plays

The Budapest String Quartet drew a proportionately large crowd and gave evidence of painstaking care in presenting Norman Suckling's Introduction and Scherzo; Normand Lockwood's 'Informal Music No. 2'; Frederic Balazs's Divertimento and Alexander Tansman's Quartet No. 5. The Balazs work was best received and particularly well played. The large percentage of music students in the audience revelled in the firm structure of the Tansman Quartet.

The fourth program gave us the delightful Milhaud lecture in Mills Chamber Music Hall. Then back to the California University for a miscellaneous program—Jacobo Fischer's Sonata for Oboe and Piano played by Merrill Remington (first oboe of San Francisco Symphony) and Margaret Tilley; Jose Maria Castro's 'Sonata de Primavera' played by pianist E. Robert Schmitz with characteristic vigor; Rebecca Clark's Prelude, Allegro and Pastorale, for Clarinet and Viola ably interpreted by Rudolph Schmitt, first clarinetist of the San Francisco Symphony, and Walter Herbert; Three Songs of Andre Singer, given conscientious study by Lorraine Campbell and Elizabeth May, accompanist; and finally collaboration of oboe, clarinet and piano in Donald Fuller's Sonatina.

The sixth program marked the premieres of Charles Jones's Violin Sonata played by Sascha Jacobsen and Maxim Shapiro, followed by an insistent call for the composer; Schoenberg's Six Short Piano Pieces, Op. 19, and Ernest Bloch's 'Poems of the Sea', poetically played by Mr. Shapiro. Then came Three Songs, impressionistic, of Carlos Chavez, which Miss Campbell sang sympathetically. Four piano works were played by Bernhard Abramowitz, Bloch's strong but moody Sonata; Luis Gianno's charming 'Music for Children' somewhat in the Schumann manner, and Fructuoso Vianna's equally charming 'Seven Miniatures on Brazilian Folk Themes'; and finally Jascques de Menas's brilliant Toccata.

The two closing programs took us again to the Greek Theater—where the orchestra programs have been given—to hear Werner Janssen's Symphony of Los Angeles in a lucid and artistic presentation of compositions which may have been the better enjoyed because of the previous week's study. Mr. Janssen conducted without score. His reading of Hindemith's E Flat Symphony, the highlight of Saturday's concert, suggested long familiarity. The work itself attracted by its solidity, continuity and directness. Arthur Benjamin's 'Prelude to a Holiday'; David Diamond's Con-



Notables at the Festival: (Left to Right) Alfred Frankenstein, Darius Milhaud, Wesley LaViolette, E. Robert Schmitz, Albert Elkus, and Willem Van Den Berg

certo for Chamber Orchestra and Marcel Poot's Allegro Symphonique completed the program.

Several factors contributed toward making the final concert the best of the week—the largest crowd, presence of two young composers, Turner and Kohs, the splendid conducting of Janssen. Throughout, there was clarity of line, sure discernment of theme, and artistic conception. Both conductor and his fine orchestra deserve credit for pell-mell and comprehensive presentations, not always the happy lot of new compositions. Godfrey Turner's Fanfare, Chorale and Finale for Brass Instruments is well constructed and bears out its title. Benjamin Britten's 'Sinfonia Da Requiem' commissioned by the Japanese Government and later rejected because of its Christian nature (it is a memorial to Britten's parents) nostalgic, with dramatic intensity, is a Requiem in colorful harmonic dress.

Vittorio Rieti with his 'Concerto Du Loup, for Small Orchestra' and Pedro Sanjuan with his 'Folk Tunes

of Castile', being of an older generation, gave us a contrast which was refreshing. Rieti's work is whimsical, smooth flowing, a trifle too long. Sanjuan's has solid structure, with the expected gaiety, oriental flavor, Spanish dance rhythm, and a beautifully impressionistic movement called 'Moorland'.

Ellis Kohs was present in his army uniform to take several well merited bows for premiere of his Concerto for Orchestra (in one movement). This young man has something to say and the ability to say it; it is to be devoutly hoped his war experiences will not hinder further work. The work, one of the most original of the festival among the newer writers, is vigorous. With a playful episode in the middle, it has a few short, luscious passages for solo violins, a plaintive sketch for woodwinds, and then returns to the vigor of brasses, building up to a well placed climax. Sound in workmanship and content, it made a fitting close to a fine concert and a week of exhilarating music.

BERKSHIRE CONCERTS CONTINUE

Opera Department Produces 'Merry Wives of Windsor' — Student Orchestra Led by Koussevitzky — Duo-Pianists, Violinist Heard

By ROBERT LAWRENCE

THE second week end of this Summer's Berkshire Music Festival found the opera department at Tanglewood staging a production of Nicolai's 'The Merry Wives of Windsor'. Boris Goldovsky conducted, Herbert Graf was the stage director, and Richard Rychtarik designed the settings. This performance, given on Aug. 7, came off creditably in some respects, but the deepest impression of the week end was made by the orchestral concerts of Aug. 8 and 9 under Serge Koussevitzky.

An ensemble of the most talented student instrumentalists at the Berkshire Music Centre assembled by Dr. Koussevitzky five weeks ago and drilled by him to fill, as best he could, the void created at Tanglewood this Summer by the absence of the Boston Symphony, had



Luboshutz and Nemenoff

made a triumphant debut on Aug. 1 in three exacting scores, including a notable performance of Shostakovich's Fifth, and gave another conclusive concert on Aug. 2, at which the César Franck Symphony was played and Ruth Posselt was soloist in the Tchaikovsky Violin Concerto.

That success was duplicated during the second week end with excellent readings of Howard Hanson's Third Symphony, the Mozart E Flat Major Concerto for two pianos and orchestra, with Pierre (Continued on page 28)

Stadium Closes Silver Jubilee Series

Storm Damage and Adverse Weather Conditions Surmounted by Management — Procession of Guest Conductors and Soloists Notable in Closing Weeks

DESPITE an electrical storm, in which lightning and wind destroyed the bandshell and stage, and a high percentage of rained-out concerts, the last of which was on the final night of the series, Aug. 12, the Silver Jubilee season at Lewisohn Stadium closed with a record of conductors, soloists and performances that matched, if it did not surpass, other series in the twenty-five-year history of Stadium Concerts.

The final event was something of an anti-climax. Mrs. Charles S. Guggenheim, chairman of the series, had promised a surprise, but threatening weather again prevented more than a handful—some 300 persons—from attending. The surprise was to have been a performance of 'The Stars and Stripes Forever' with Mayor LaGuardia conducting, and His Honor was on hand to fulfill his part of the bargain. Five minutes before concert time, however, it began to rain, and the acting concertmaster, John Corigliano, called together a handful of seven violinists who played the traditional 'Auld Lang Syne' and the National Anthem, "just to say goodbye," as Mrs. Guggenheim phrased it.

Though the destruction of the shell earlier had postponed, it was not able to prevent, the performance of 'The Gypsy Baron', and the cavalcade of conductors, soloists and novel compositions in the concluding weeks was impressive. The concert devoted to the music of George Gershwin drew the largest attendance of the season, 19,743.

Dean Dixon, young Negro conductor, led the orchestra in two novelties on July 10: the first, a Symphony by Aram Khatchaturian, Soviet-Armenian composer, and the second, a Suite for strings by the fifty-two-year-old Negro composer, Jean Stor. Both were first performances in America. The Symphony, frankly in folk-vein, was given a compact and well-knit performance. The Stor music revealed a good sense of color and orchestration, but lacked in creative invention. Music by Schubert and Enesco rounded the evening.

Robeson Draws Large Crowd

Paul Robeson, singing under the baton of Mr. Smallens, drew one of the largest throngs of the season on July 11. The baritone was received with enthusiasm as he sang works by Mendelssohn, Mussorgsky, and Rob-

DESTRUCTION - - - - AND RECONSTRUCTION

At Right: The Havoc Caused by Lightning and Wind to the Shell and Stage of the Stadium

Below: The Scene of the Gershwin Concert. Note the Improvised Stage, Lighting and Amplification Equipment. Mrs. Guggenheim Is Making a "Next-to-Last Night" Speech



Larry Gordon, Staff Photographer

Stadium Shell Wrecked

(Continued from page 3) curved sounding board behind the stage. It collapsed, smashing the planking of the stage. The chief electrician Robert McKinley, who was on the stage at the time, was buried beneath the wreckage; his assistant, William N. Cook, dragged him out and he was taken to Knickerbocker hospital with injuries to his back which would require several days' attention. Witnesses said the lightning leaped from chair to chair in the front spectators' section and raced along wires. A number of these were afterwards found to be scorched, as were some of the musicians' stands and chairs on the platform. At the time that the lightning struck the shell, a gust of wind also scattered chairs on the level below the concrete stands and the same gust apparently, wrecked four of the five small wooden buildings behind the stage that are used for dressing rooms, radio equipment and rest rooms for the performers. Part of the fence supporting the shell fell upon the wooden buildings, but a small office in which Edward Sobol, field manager for the Stadium, Maurice Van Praag, personnel manager of the orchestra, and Henry Snyder, ticket taker, were sheltering, escaped damage.

Deputy Fire Chief Edward Muto, who took command of the three en-

gine companies and two hook and ladder squads sent to the scene, said the major part of the damage was done by the wind following the lightning flash. The concert of course was canceled, while the firemen set to work to clear away the debris. A grand piano, harp and drums already in position on the stage, were wrecked.

News of the accident came to Mayor LaGuardia who drove to the Stadium, surveyed the damage and supervised part of the wreckage removal. It was at the instigation of the Mayor and through the herculean efforts of the employees of the Department of Public Welfare and Housing and Building, and workmen of the WPA, that 8,000 persons were able to attend the concert the following evening. All the debris was removed and a flooring, about six inches from the ground, was put together in the center of the amphitheater.

Mayor LaGuardia arrived at the concert about five minutes before it began, surveyed the scene and pronounced the removal "a pretty good job." As the Mayor approached the chairs reserved for him and his party he found that he was seated close to the violin section. "Ow! violins," he exclaimed, "I belong in the brass".

Both the Mayor and Mrs. Charles S. Guggenheim, chairman of the Stadium Concert Committee, spoke at intermission, the latter referring to His Honor as "the miracle man." She further said that no permanent stage would be built this season, which had only two weeks to run. The Mayor in his talk, related that when Mrs. Guggenheim telephoned him that morning to discuss the damage she did not believe it was the Mayor who answered until he said, "What the hell do you want, Minnie?" Then said the Mayor, Mrs. Guggenheim exclaimed, "Oh, yes, that's the Mayor."

A partial estimate of the damage done by the electrical storm came from Stadium authorities, who said that the sound shell alone was valued at \$35,000.



Bronislav Huberman Marian Anderson

Yehudi Menuhin

William Kapell

Jascha Heifetz

Josef Lhevinne

Anja Dorfmann

John Corigliano

MEPHISTO'S MUSINGS

Dear Musical America:

Getting quoted, even misquoted, is one of the rewards of greatness. Now I won't say that Serge Koussevitzky was misquoted, for I really don't know, in the interview he gave somebody or other at Tanglewood about the Shostakovich Seventh Symphony. But he certainly was quoted. And only a musician of his eminence could singe the ears of the critics, who didn't particularly like the new work when it was accorded its American premiere last month, by telling them that the music of Shostakovich presented the greatest appeal to the masses since that of Beethoven. Far be it from me to take any part in a Shostakovich controversy, but, wasn't there—since Beethoven—some music by a man named Brahms? And some more by a man named Tchaikovsky? For some fool reason, I have had an idea that this music exerted a fairish measure of mass appeal and that even today certain compositions by each of these composers may have almost as many performances as the most popular works of the Leningrad fire watcher.

* * *

The critics, of course, write their own quotes, but they are not always printed the way they write them. Several of Manhattan's dogmatists thought they saw a resemblance between the big crescendo of the first movement of the new Symphony and the Ravel 'Bolero'. We can imagine the feelings of the one who picked up the first edition of his paper and discovered that the printers had made it the Navel 'Bolero'. But that was not all. The next day he received a postcard from a colleague in Boston asking if this was "some new variation of the danse du ventre".

* * *

My hat always is off to the critic who can get himself denounced for any review he may write about a new symphony. At least he is no pussyfooter. Though no one seems to have risen in the same sort of wrath as the Mahlerites or the Bruckner zealots traditionally do when a work by either of these worthies is written about adversely, I note that Olin Downes of the New York Times has been expressing "second thoughts" in a manner to indicate that not all his friends or correspondents have been in agreement with his first criticism

of the Seventh. That review was perhaps the most severe that the new Symphony received. Though he conceded that the work had its "great moments", he maintained stoutly that it "is far from a work of sustained greatness". Indeed, he found much of the score "windy, inflated" and "put together, in places, with a crudeness that is no help at all to material that is often thin, commonplace in its nature and too long drawn out". Also, he adds, "the presence of certain tricks, perfectly obvious tricks, which are derivations and imitations", fail to "put a better face on the matter".

* * *

I don't know how tame or how violent may have been the protests to the strong language of that review. But it is interesting to find the worthy Downes remarking in a later article, headed "Second View of a Symphony", that although the work "ostensibly conquered" it will be "remembered much less than the events that gave rise to it". Then he does an interesting thing in quoting from Ernest Newman's comments on the London performance a paragraph which has to do with what Downes refers to as "the creative principle involved in the matter". Said Newman, as quoted by Downes:

"To the man Shostakovich, writing with the boom of German guns in his ears, or any other artist in any other country working under conditions of similar dire distress, our hearts go out in sympathy and brotherhood; but let us, for heaven's sake, keep clear of the crude fallacy that a work written, conceived, and carried out in such conditions thereby acquires an esthetic virtue of its own. The contrary is the case. Any long work conceived and carried out under such conditions is certain to be a work of the second or third order. Large-scale artistic organizations do not develop in that naive way".

Newman quotes Wordsworth's dictum that art is remembered emotion, and continues: "That the world could ever have dreamed, believed anything else, that it could ever have been supposed that great music is simply profoundly felt emotion poured out under the immediate impact of the events that generated the emotion, is merely due to the fact that most people have only the crudest notion of what a great piece of music really is in its roots and all its fibers. People can be genuinely fond of music without any understanding of the psychological processes by which great music comes into being".

* * *

Of course, the New York Times critic elaborated on what the London *Sunday Times* critic had written, in such wise as to establish, at least to his own satisfaction, that the circumstances under which the Shostakovich Symphony was written—those of the siege of Leningrad—were anything but right for the creation of great music. But he somehow failed to satisfy Elie Siegmeister, composer and conductor, who wrote him a letter that supplied the basis for yet another Sunday article, headed "Sources of the Art of Composers". I can't quote either Siegmeister or Downes in full, but Siegmeister took exception to a statement by Downes which read: "The work of art has to represent an alembification of ideas which can never be achieved without a creative concentration that admits of no confusion with any outside source".

Thereafter the Gregorian Chant,

Perotin, Josquin des Pres, Palestrina, the Council of Trent, Luther the Reformation, Claude le Jeune, Schütz, Goudimel, St. Bartholomew's Eve, Bach, Beethoven, Napoleon, Wagner and Mathilde Wesendonck all enter the argument about "confusion with any outside source". Though Siegmeister had not heard the Shostakovich Seventh he said he "could see no a priori reason why, given the talent and craftsmanship, a man cannot write a tragedy, paint a fresco or compose a symphony worthily celebrating freedom's cause, while the battle is actually joined, instead of a dozen or a hundred years later".

canvas, though he has been "influenced by parallels between historic facts and contemporary facts".

Which brings us neatly and appropriately to a further exemplification of the healthful maxim:

"A boner a day keeps boredom away".

The boner I have in mind was perpetuated in one of your recent issues and was to the effect that Prokofieff's opera, 'Quiet Flows the Don', based (so the story said) on Tolstoi's 'War and Peace', may be produced next season in New York. 'Quiet Flows the Don' happens to be an opera by Dzerzhinsky. Talk about killing two birds with one stone! I, for one, would like to

SCHERZANDO SKETCHES No. 124

By George Hager



"This is war, man! Haven't you heard of the paper shortage?"

If you want to know what Mr. Downes had to say in rebuttal to that you'll just have to read his article in the *Times* of Aug. 2. Then maybe you'll have the "inside" of this matter of "confusion with the outside". As for me, I am not that much of a scholar and I seem to have ended up with considerable confusion of my own on the inside of the outside. Anyway, Shostakovich wrote a very long Symphony and I should say that there has been an appalling amount of ink spilled about it—even by me!

* * *

Since the Soviet composers are the ones who have the stage at the moment, it is interesting to note that one of their number has written an article about them (also published in the New York *Times*) with only a casual opening salute to the Shostakovich Seventh as a work "yet to have its triumphal procession", and seemingly more concerned with a group of composers thrown together from the North Caucasus and Trans-Caucasia—Miaskovsky, Feinberg, Alexandrov, Crane, Nechayev, Goldenweiser and the author of the article, none other than Serge Prokofieff. Several of them have been busy on operas, Prokofieff among them. In this year of plenty of war and no peace he has been completing his 'War and Peace', based, of course, on Tolstoi's classic of that name. The article tells us that he has not deviated from Tolstoi's epic

hear both operas—but one at a time, please, one at a time.

* * *

These August days, when Eddie Johnson hasn't yet got back to town and the 39th St. brick building is officially silent, breed rumors like mosquitoes. Bz-z-z, bz-z-z—so-and-so is going to sing the opening night. Bz-z-z—so-and-so isn't coming back. Just for the fun of it, I'm going to embark on a little rumor campaign myself. I was so delighted to see my hunch that there's Hope for the Met confirmed officially in your pages in the announcement that a lady by that name is to be the opera's first woman press agent that I'll venture a few more predictions.

How would you like to see 'Lucia di Lammermoor' as the first opera of the season? I've heard that the fair Lily of France had been promised an opening night for a long time and that she's going to get it.

How would you like to hear Tommy Beecham conduct 'Mignon' and 'Roméo et Juliette'? You probably will. There are some singers mentioned, but don't take my word for it that Risé Stevens will do some Mignons or that the Gounod opera is being revived for Sayao and Jobin. Just wait and see, counsels your

Mephisto

DELL ENJOYS BEST SEASON IN ITS HISTORY

Season Surpasses, Both in Public Response and Financial Returns, Any in Its Twenty-five Year Span —Total Attendance 191,450

By WILLIAM E. SMITH

ENTERED in the annals as the best season, both in public response and financial returns since their inception in 1930, Philadelphia's Robin Hood Dell Concerts came to a close on Aug. 11 with George Szell ably conducting a request program consisting of the Tchaikovsky 'Pathétique' and a Wagner group, before 12,000 receptive listeners who joined in a spirited proclamation of the National Anthem as a finale. The series attracted a combined audience of more than 191,450 music lovers and was operated at a total deficit of well under \$15,000, the entire amount of which was made up in advance by private contributions. The total attendance was 50,000 more than for 1941.

A number of explanations have been advanced for public reactions to the 1942 events, but undoubtedly two of the principal causes were the booking of star soloists and generally effective program-making. Among other reasons offered for the impressive attendance are a larger city population because of war-workers, more persons staying in town because of gas rationing, a growing interest in music on the part of young people and the non-broadcasting of concerts. Then too, publicity was capably handled, the press extended valuable cooperation, and transportation was efficient.

July 7 and 8 witnessed the continuation of Eugene Goossens's stay as conductor, the former date providing effectively-wrought performances of Bach's Passacaglia and Fugue in C Minor, transcribed by Herman Boesendorff; Beethoven's Symphony No. 8, and Brahms's Symphony No. 4. An all-Russian list on July 8 offered Rimsky-Korsakoff's 'Russian Easter' Overture, Tchaikovsky's Symphony No. 4, and two Mussorgsky pieces, the Prelude to 'Khovantschina' and 'A Night on Bald Mountain'.

Templeton Draws Crowd

On July 9 with Alec Templeton as soloist and in his role as mimic and musical entertainer, and Andre Kostelanetz on the podium, the concert drew 12,000. Well supported by Mr. Kostelanetz and the Dell musicians, Mr. Templeton furnished a convincing account of his keyboard powers in Liszt's Concerto in E Flat. As expected, however, he gained the heaviest applause in his round of 'Imitations and Improvisations.' Pleasant and melodious, Jerome Kern's 'Mark Twain' interested as a novelty.

Phyllis Moss, pianist, and Sydney Sharp, violinist, another pair of the winners in the Philadelphia Finds Contest, appeared as soloists on July 11, Mr. Goossens leading. Facile technique and excellent interpretative appraisal distinguished Miss Moss's accomplishments in Saint-Saëns's G Minor Concerto and Mr. Sharp demonstrated executional skill and certainty in Wieniawski's D Minor Concerto. Both young artists found hearty favor. Mendelssohn's Symphony No. 4, in A, the 'Italian', was the main orchestral work. There was an ovation for Mr. Goossens, the eve-



Eugene Goossens, Whose All-Russian Program Was Postponed Five Times, Hopefully Pays a Special Visit to the Hall of Weather at Franklin Institute



Prize Winners in the Philadelphia Finds' Competition Receive Their Awards from Fredric R. Mann, Committee Chairman (Left to Right): Max Shapley, Who Received the Award for His Son, Private Ralph Shapley; David Sokoloff, Mary Norris, Ralph Druian, and First Prize Winner, Annette Elkanova



Paul Robeson Purchases the First Boutonnieres from the U. S. Treasury Commando, Libbey Massay, on the Dell Stage



Rehearsing for His Debut as Conductor of the Dell Orchestra, Private Ralph Shapley, Who Was Granted a Furlough to Become a Prize Winner



George Szell

Dell Orchestra Musicians and Their Guest - Conductor, Edwin McArthur, Arrive at Rehearsal in James Melton's 1910 Stanley Steamer, the Owner Driving

Photos by Zev Pressman

ning marking his "farewell" for this Summer.

Under the masterly guidance of Pierre Monteux and with Albert Spalding as soloist, the July 13 concert exemplified top-notch music-making. Satisfying interpretations of Beethoven's 'Leonore' Overture No. 3, Brahms's Symphony No. 3, in F, and Ravel's 'La Valse', as well as the attributes of the accompaniments for Mr. Spalding, re-authenticated Mr. Monteux's experienced authority and broad musicianship. Mr. Spalding thoroughly upheld his high place as violinist and artist in Mendelssohn's E Minor Concerto and, as an encore, the Andante from Lalo's 'Symphonie Espagnole'. On July 14 Mr. Monteux led Sibelius's Symphony No. 2, in D, and briefer works.

More than 11,000 greatly relished a 'Viennese Program' on July 16, the enthusiastically-greeted soloists being Jarmila Novotna, soprano, and Jan Peerce, tenor, of the Metropolitan Opera, and the conductor, Edwin McArthur. Charming and glamorous in presence and showing herself in manner as well as vocally "at home" in light opera and operetta as she has in the more serious business of the lyric stage, Mme. Novotna delighted and thrilled by her zestful delivery of excerpts from 'Die Fledermaus', 'The Chocolate Soldier', and Lehar's 'The Merry Widow'. In prime form, Mr.

Peerce sang expressively numbers by Lehar, Stolz, and Kalman, and joined Mme. Novotna for duets from 'Die Fledermaus' and 'The Gypsy Baron'. The orchestral part of the bill contained Schubert's 'Unfinished' Symphony and shorter pieces.

On July 17 Mr. Monteux again took charge and sharing attention were two more youthful Philadelphia "Finds", Eileen Flissler, pianist, and Rafael Druian, violinist. Miss Flissler disclosed fluent articulation and tone-production in Chopin's E Minor Concerto and Mr. Druian gave a clean-cut and tastefully-ordered statement of his assignment in Lalo's 'Symphonie Espagnole'. Filling out the evening in gratifying fashion were Mozart's Symphony No. 40, in G Minor and smaller works.

13,000 for Lily Pons

Lily Pons as soloist and Andre Kostelanetz as conductor were ardently saluted by an audience of 13,000 on July 21. The popular Metropolitan Opera star's contributions naturally exercised her attainments as a coloratura, there being arias from 'Lucia', 'Sadko', and 'Lakme', and LaForge's arrangement of Mozart's 'Ah, vous dirai-je Maman' Variations with Frank Versaci as guest flutist.

Pleasantly encountered by Mr. Kostelanetz and his associates, the orchestral portions of the program in-

cluded Prokofieff's 'Classical Symphony', Sibelius's 'Swan of Tuonela', Ibert's 'Parade' and 'Waltz' and, for the initial performance here, Aaron Copland's 'A Lincoln Portrait' with Richard Hale as narrator.

The following evening a Tchaikovsky program under Mr. Monteux's baton listed the Symphony No. 5, the 'Nutcracker' Suite, and 'Romeo and Juliet'. There was added entertainment during a half-hour test blackout—Howard Vandenburg, baritone of the Philadelphia Opera Company, with Joseph Levine, official Dell pianist, as accompanist, offering a group of songs and "leading" a community sing.

Robeson Is Popular

On July 23 more than 11,000 turned out and vociferously hailed Paul Robeson. With orchestral accompaniments led by Edwin McArthur, the noted Negro baritone manifested his rich vocal resources and histrionic gifts with potent effect in Mussorgsky's 'King Saul', an aria from Mendelssohn's 'Elijah', and the Spirituals, 'Weepin' Mary' and 'Ezekiel Saw de Wheel'. Assisted by Lawrence Brown at the piano he interpreted songs by Garat, Beethoven, and Quilter, and 'Chassidic Chant', arranged by Engel. Rossini's 'William Tell' Overture, Bizet's 'L'Arlequin' (Continued on page 20)

CINCINNATI OPERA PRESENTS NOTED ARTISTS

Seven Italian, Five French and One German Work Share Repertoire in Last Five Weeks — Work of Chorus, Orchestra and Ballet Praised

By VALERIA ADLER

CINCINNATI, Aug. 8.

THE Cincinnati Summer Opera Company continued to carry out its customary program at the Zoo, presenting two performances each of three operas every week. The company includes many superb singers, some new to these audiences and some who are old friends. The caliber of the chorus has been high and the orchestra shone to advantage under the baton of Fausto Cleva, as well as the relief conductors, Antonio Dell'Orefice and Karl Kritz. The productions have been effective and the ballet, under Lillian Moore's guidance, most satisfactory in its several appearances.

The operas for the second week of the season (that of July 5) included 'The Elixir of Love', previously reported, 'Manon', and 'Trovatore'.

Novotna as Manon

The lead in 'Manon' was sung by Jarmila Novotna, who works as diligently in dramatizing her roles as she does in projecting her clear, brilliant voice. Jan Kiepura was in good voice for the role of the Chevalier Des Grieux and Claudio Frigerio was well cast in the part of Lescaut, while Lorenzo Alvaray proved again to be an excellent performer in the role of the elder Des Grieux. Other members of the fine cast were Wilfred Engelmann, Giuseppe Cavadore, Josephine Imbus, Mildred Ippolito, Helen Nugent, Paul Arnold, Louis Derman and Elio Grimard.

'Trovatore' brought Grete Stueckgold as Leonora, Giovanni Martinelli as Manrico, Kerstin Thorborg as Azucena and Francesco Valentino as the Count di Luna. With the exception of Mme. Stueckgold the principals were happily cast and all in exceptionally fine form. Miss Ippolito, one of the most reliable singers of the company and one who always turns in a good accounting, was cast as Inez and Giuseppe Cavadore, another performer who can always be counted upon, completed the cast.

The third week offered 'Lucia', 'Aida' and 'Carmen'. The role of Lucia was sung by Hilde Reggiani. Nino Martini made a most engaging Edgar, using his voice in a most expert manner. Completing the cast were John De Surra as Lord Henry Ashton, Lorenzo Alvaray as Lucia's tutor, Miss Ippolito as Lucia's companion and Max Condon as Lord Arthur Bucklaw. The evening's performance was well worth hearing.



Jan Kiepura

Nicola Moscona

Eugene Conley

Igor Gorin

Stella Roman sang the title role in 'Aida' very well. An excellent performance was that of Mme. Thorborg, who sang the role of Amneris. Harold Lindi was heard as Radames, a role that fits him to perfection. Angelo Pilotto, one of the outstanding members of the company, once again displayed his unusual talents in the part of Amonasro. Mr. Alvaray as the King, and Nicola Moscona as the High Priest added greatly to the excellent performance.

Coe Glade was presented in the title role of 'Carmen', one of the best things that this singer does. She gave a very good performance. Jan Kiepura as Don José was most happily placed in this role. The part of Escamillo was sung by Alexander Sved, whose voice had a good resonant quality, and, of course, the 'Toreador Song' pleased. Marita Farell handled the role of Micaela very well and displayed a voice of even proportions, while Helen Nugent and Miss Ippolito acquitted themselves very well as the Gypsies.

The fourth week offered 'Samson and Delilah', 'The Barber of Seville' and 'Faust', the climax of the season. Mme. Thorborg's superb voice proved to be ideally suited to the role of Delilah. Mr. Martinelli was very good in the part of Samson. Completing an unusually fine company were Alvaray, Sved, Cavadore, Engelmann, Moscona and Derman.

Rosina in 'The Barber' was sung by Mme. Sayao, who was vivacious, pretty, and beautifully schooled vocally. The whole evening seemed to be one of gayety and good humor. Each person in the cast seemed perfectly attuned to the spirit of the work as well as possessing a good voice to describe the action. Bruno Landi was Count Almaviva, Angelo Pilotto excelled in the role of Figaro, Pompilio Malatesta was Doctor Bartolo, Virgilio Lazzari was superb as the Music Master, while Miss Ippolito, Engelmann and Cavadore met the high standards of the principals.

'Faust' Pleases Throng

'Faust' proved to be another happy choice. Mr. Moscona was equal to the demands of Mephistopheles. The title role was sung by Eugene Conley who, after he got into the work, displayed a very fine voice and good musicianship. Igor Gorin was Valentine. His voice seemed so taut that his performance was a little disappointing.

Metropolitan Opera Singers

Lend to Interest of Concluding Weeks of Zoo Series—Cleva, Dell'Orefice and Kritz Conduct



Osborne & O'Hagan
Giovanni Martinelli and Marita Farell
in Their Costumes as Canio and Nedda
in 'Pagliacci'

Seville', Tuesday, 'Carmen', Wednesday, 'Traviata', Thursday, 'Trovatore', Friday, 'Rigoletto', Saturday, 'Aida'.

E. C. Mills Resigns from ASCAP

E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, resigned from the society on July 1. Mr. Mills has been with ASCAP since 1919, with the exception of the period from 1929 to 1932 when he was president of the Radio Music Company, a subsidiary of the Radio Corporation of America.

Flagstad Resting at Kristiansand

According to reports from Stockholm, Kirsten Flagstad, former soprano of the Metropolitan Opera, is resting at a Summer resort near Kristiansand, Norway, after arriving in Oslo, via Copenhagen, in mid-July, from Switzerland, where she sang several times in the Zurich Opera.

Boy Born to Leinsdorfs

Mrs. Erich Leinsdorf, wife of Erich Leinsdorf, conductor of the Metropolitan Opera Association, gave birth to a boy on July 21 in a Charlotte, N. C., hospital. Both the child, who weighed seven pounds and eleven ounces at birth, and mother, are reported to be doing well. The boy will be named David.

A series of 'Win-the-War' Ballads for Children has been composed by Sam Morgenstern to words by Beatrice Goldsmith.



Jarmila Novotna



Risë Stevens



Hilde Reggiani



Bidu Sayao



Stella Roman



Kerstin Thorborg



Jean Dickenson



Grete Stueckgold

GUEST ARTISTS ENLIVEN RAVINIA SERIES

Szell, Ormandy, Rodzinski and Monteux Complete Roster of Conductors for Final Weeks of Festival at Park

By CHARLES QUINT

CHICAGO, Aug. 5.

THE second and third weeks of the Ravinia Festival enlisted the services of George Szell as guest conductor with the Chicago Symphony and four appearances of Artur Schnabel, pianist, during the fortnight.

The outstanding qualities of Mr. Szell's interpretations enhanced the impressions gained last Summer when Ravinia audiences had their first opportunity to judge him. Mr. Szell's first program, given on July 7, began with Tchaikovsky's Symphony No. 6, followed by the 'Siegfried Idyl' and the Prelude to 'The Mastersingers' by Wagner. It was a conventional enough list, but so stimulatingly played each work seemed delightfully fresh. On July 9, Schubert's C Major Symphony was contrasted with Smetana's Symphonic Poem No. 3, 'The Moldau', and Strauss's 'Till Eulenspiegel's Merry Pranks'.

Schnabel Series Hailed

Mr. Schnabel began the first of four consecutive concerts on July 11, playing Beethoven's Concerto No. 4, Op. 58; on July 14, Mozart's Concerto in C Minor and Brahms's Concerto No. 2 in B Flat on July 16, the peak being reached on July 18 with his magnificent playing of the 'Emperor' Concerto by Beethoven.

The orchestral portions during these four concerts included Schumann's Symphony No. 4, and the 'Coriolanus' Overture by Beethoven on July 11; the 'Eroica' by Beethoven and Passacaglia, from 'Nobilissima Visione' by Hindemith on July 14; Haydn's 'Oxford' Symphony and the Overture to 'Euryanthe' by Weber on July 16, and on July 18 Symphony No. 2 by Brahms, and the first Chicago performance of Samuel Barber's Second 'Essay' for orchestra.

The two Sunday afternoon concerts given by Mr. Szell, the first on July 12, included Mozart's Symphony in E Flat (K. No. 143), Four Slavonic Dances by Dvorak, Furiant and Polka, from 'The Bartered Bride' by Smetana, the Overture to 'Fra Diavolo' by Auber and the first Chicago performance of Weber's 'Perpetual Motion' (orchestrated by Mr. Szell). For his final concert on July 19, Mr. Szell's program included Dvorak's Symphony No. 4, excerpts from 'The Damnation of Faust' by Berlioz; Debussy's Prelude to 'The Afternoon of a Faun' and 'Festivals'. A first Chicago hearing of Brazilian Dances, from Milhaud's 'Saudades do Brazil' was of special interest at this concert.

Gregor Piatigorsky, 'cellist, was soloist on July 21 when Eugene Ormandy was guest conductor. Mr. Piatigorsky played the Adagio from Boccherini's Concerto in B Flat, Op. 34, in memory of the late Emanuel Feuermann, who was to have appeared at Ravinia this Summer. He also performed the Dvorak Concerto in B Minor. Mr. Ormandy, one of Ravinia's favorite guest conductors, gave a splendid reading of Sibelius's Symphony No. 1, Enesco's Rumanian Rhapsody No. 1 and Handel's Overture in D Minor.

Selma Kaye Makes Debut

Selma Kaye, young dramatic soprano, was the special focus of interest on July 24 for Mr. Ormandy's all-Wagner program. It was said to



Joseph Szigeti

Artur Schnabel

be Miss Kaye's first formal concert and she seemed to meet the test without undue nervousness. The voice was large with a dark, rich quality. It was used with natural dramatic feeling. She sang the 'Love Death' from 'Tristan' and the 'Immolation' from 'Twilight of the Gods'. The orchestra played beautifully throughout a program including excerpts from 'Twilight of the Gods', 'Tannhäuser' Overture and 'Bacchanale' and the Prelude and 'Love Death'.

A record crowd gathered on July 25 to hear two fine soloists, Joseph Szigeti, violinist, and Mr. Piatigorsky, 'cellist, play Brahms's Double Concerto. The first half of the program included Beethoven's Symphony No.

8, and Mr. Ormandy's transcription of Bach's Toccata and Fugue in C. On July 26 Mr. Ormandy, in his final concert, included Schubert's 'Unfinished', Haydn's Symphony No. 100, and 'Figaro' Overture by Mozart. Four works by Johann Strauss concluded the program.

Mr. Szigeti was soloist when Arthur Rodzinski began a week's engagement as guest conductor for the fifth week of the festival beginning on July 28. On this occasion, Mr. Szigeti's playing of Brahms's Concerto aroused great enthusiasm for the beauty and depth of his interpretation. Dr. Rodzinski gave a stirring reading of Shostakovich's Symphony No. 5, which had been played earlier in the season. The concert began with the Overture to 'Oberon' by Weber.

Mr. Rodzinski's second concert on July 30 was an all-Russian program, Tchaikovsky's Symphony No. 5, being the main item. This was preceded by Prokofieff's 'Classical' Symphony, and Suite from the ballet, 'The Firebird' by Stravinsky. A dramatic reading of Beethoven's Symphony No. 5, by Rodzinski, on Aug. 1, elicited tremendous enthusiasm only exceeded by that for the closing number, Scenario for orchestra on themes from 'Show Boat' by Jerome Kern. Other items included the Nocturne and Scherzo, from the music for 'A Midsummer

Schnabel in Four Appearances During Fortnight—Piatigorsky and Szigeti Heard—Selma Kaye Sings on All-Wagner Program

'Night's Dream' by Mendelssohn, and the 'Egmont' Overture by Beethoven. Give Tansman Novelty

For his final appearance on Aug. 2, Rodzinski programmed Beethoven's Symphony No. 1, 'Polish Rhapsody' by Tansman (first performance in Chicago) and Chopin's Military Polonoise, in memory of the great pianist, Ignace Jan Paderewski. The second portion of the concert included Smetana's 'Bohemian Dance' Suite and 'Daphnis and Chloe' by Ravel.

As last year, Pierre Monteux appeared as guest conductor for the sixth and final week of the Festival concerts beginning on Aug. 4. This splendid conductor received an unusually warm welcome from audience and orchestra as he approached the podium. A delightful program, which included Chausson's Symphony, the 'Leone' Overture No. 3, by Beethoven, Debussy's 'The Sea' and three dances from Falla's 'The Three-Cornered Hat', was received with every evidence of appreciation from the good-sized crowd on hand.

GRANT PARK CONCERTS CONTINUE

Grace Moore and Yehudi Menuhin Draw Largest Crowds — Chicago Symphony, Opera Orchestra, Woman's Symphony and Other Ensembles and Soloists Heard

CHICAGO, Aug. 4.—Grace Moore, soprano, and Yehudi Menuhin, violinist, have so far been the paramount attractions at the Grant Park open-air concerts this season. Miss Moore drew a crowd estimated at not less than 200,000 on July 28, as soloist with the Chicago Opera Orchestra, conducted by Kurt Herbert Adler. In the best of voice, Miss Moore gave unstintingly of arias and songs, all sung with consummate artistry.

A crowd scarcely smaller in size greeted Mr. Menuhin in his first appearance at the open-air concerts on Sunday evening, Aug. 2, as soloist with the WGN Orchestra, conducted by Henry Weber. His playing was of extraordinary beauty and he was accorded a rousing reception.

Freida Draper, contralto, sang with the National Champion American Legion Band, Harold Bachman, conductor, on July 4, and again on July 14, with the Glenn Cliffe Bainum Band.

The Woman's Symphony, Nicolai Malko conductor, played at the Grant Park concerts on July 11, Hans Alten, bass, being the soloist; again on July 17, with Florence Henline, pianist, as soloist, and on July 26, at which time Lois Colburn, 'cellist, was soloist.

Rudolph Ganz conducted the Chicago Opera Orchestra on Thursday, July 9, with Maria Matyas, soprano, as soloist. Again on Saturday, July 18, Mr. Ganz conducted a symphony orchestra at which time Wanda Paul, pianist, and Virginia Parker, soprano, were soloists, and he conducted the

same organization on July 29, having Thaddeus Kozach, pianist, as soloist.

Maria Hussa, soprano, who has appeared with both the Metropolitan and Chicago Opera companies, was heard for the first time at these concerts on July 7, singing with the Peoples' Symphony led by P. Marinus Paulsen. Walter Steinlel conducted his own orchestra on July 5, with Marian Carlisle, soprano, as soloist.

Josephine Antoine, soprano, faced a valiant audience on July 12, which remained throughout the concert despite continuous rain and seemed richly rewarded for so doing. Miss Antoine was soloist with an orchestra conducted by Percy Faith.

The WLS radio orchestra, Herman Felber, conductor, was heard on July 15, with Leo Podolsky, pianist, as soloist. On July 16, Anita La Reine, soprano; Dorothy Cornfield, soprano; Jennie Podolsky, contralto; Enrico Clausi, tenor, and Milo Luka, baritone, gave excerpts from Verdi's opera, 'Rigoletto' directed by A. F. Thaviu and his band. Mr. Clausi and Mr. Luka also sang operatic numbers with Paula Knight, soprano, and Miss Podolsky, on July 31, with the Thaviu Band.

One of the most satisfying concerts at Grant Park was given on July 19, when Jerzy Bojanowski conducted his symphony orchestra in works by Beethoven, Mozart, Strauss and Smetana. Appearing with him as soloists in excerpts from 'Pagliacci' were Valerie Glowacki, soprano; Richard Gordon and Frederick Rudin, tenors, and William Tabbert, baritone. It was a well rehearsed program and proved immensely popular with the large audience present.

The Chicago Opera Orchestra, Joseph Raffelli, conductor, gave a concert on July 20, with Leola Turner, soprano, as soloist. On July 22, George Dasch and his symphony orchestra had as soloist, Corporal Julian Leviton, pianist. Dorthé Paulsen, soprano, appeared with Rico Morrelli and his orchestra on July 24.

Izler Solomon gave his final Chicago concert on July 30, leaving shortly thereafter for Columbus, O., where he is to be permanent conduc-



Rudolph Ganz



Grace Moore

tor of the symphony orchestra of that city. An orchestra assembled from players who had worked with Mr. Solomon during his six years as conductor of the Illinois Symphony and the Woman's Symphony provided an effective testimonial to Mr. Solomon. Four former concertmasters, Helene Goldenberg, Arthur Tabachnick, Fritz Siegel and Herman Clebanoff, occupied the first four chairs of the violin section. Marian Hall, pianist, was the soloist.

Evelyn Davis, violinist, was the soloist with the Woman's Symphony, Roy Shield, conducting, on Aug. 1. Miss Davis played Beethoven's Concerto in D, Op. 61. Numbers by Debussy, Glazunoff, Liszt and Massenet, were played by the orchestra.

The Chicago Symphony, Hans Lange, conductor, began the first of eight scheduled concerts on Aug. 3. The program contained works by Mozart, Tchaikovsky, Strauss, Bizet and Mendelssohn.

Lucy Gates Sings for Benefit of MacDowell Colony

SALT LAKE CITY, July 30.—For the benefit of the MacDowell Colony at Peterborough, N. H., a concert was given by the Marian MacDowell Chapter in Memorial House on the evening of June 29 by Lucy Gates Bowen, soprano. Mme. Gates was assisted by Alexander Schreiner, organist; Albert Shepherd, violinist, and Grant Johannesen, pianist.

VARIETY IS KEYNOTE OF CHAUTAUQUA SEASON

Opera, Operetta, Oratorio, Symphony Concerts, Chamber Music Programs and Recitals Attract Large Audiences to Amphitheatre

CHAUTAUQUA, Aug. 10.

NEARLY two thirds of the way through its annual Summer music season, Chautauqua has maintained its reputation for variety and quality in events that have included opera, operetta, oratorio, symphony concerts, chamber music programs and some recitals, as well as church services in the Amphitheatre that have had as soloists members of the opera company or other singers of more than local reputation.

Albert Stoessel, as music director of what can be looked upon as a particularly long and diversified festival—extending from early in July to the end of August—has conducted no less than a score of orchestral programs by the Chautauqua Symphony, to date, with more than a dozen more remaining before the last symphony program on Aug. 26. Ordinarily there have been four or five orchestral concerts a week, with programs for Young People taking their place in the calendar of events, as in other years. Audiences at the Amphitheatre have run as high as 8,000 when noted soloists have appeared.



Ernest Hutcheson Clifford Menz

Susanne Fisher Percy Grainger

The two operas that have been given at this writing, Gounod's 'Romeo and Juliet' and Massenet's 'Manon' have had as their conductor Alberto Bimboni, with Alfredo Valenti in charge of the productions and the staging as artistic director. Gregory Ashman has conducted two Gilbert and Sullivan operettas, 'Pinafore' and 'Iolanthe', the former in double bill with the Burnand-Sullivan 'Cox and Box'. Of the remaining operas, Mozart's 'Don Giovanni' and Verdi's 'Rigoletto', the latter will be under the musical leadership of Mr. Bimboni, but 'Don Giovanni' will represent one of the infrequent instances in which Mr. Stoessel adds the burdens of operatic conducting to those of his many symphony concerts at Chautauqua.

The double bill of 'Pinafore' and 'Cox and Box' was the first of the operatic series in the handsome and



Alberto Bimboni Albert Stoessel

well-equipped theater of Norton Memorial Hall. The casting of the performance on July 20 (with a repetition set for Aug. 12) called for the participation of Helen Van Loon, Joan Peebles, Robert Stuart, Warren Lee Terry, Hugh Thompson, Gean Greenwell and Stanley Carlson, as principals. Also under Mr. Ashman's baton was the chorus

'Romeo and Juliet' and 'Manon' Sung Under Baton of Bimboni—Stoessel Leads Symphony—Many Noted Singers and Instrumentalists Appear

trained by Jessie Mockel. Virtually all of the better known Gilbert and Sullivan works have been heard at one time or another in Chautauqua's fourteen years of opera and operetta performances, though in a total repertory of about forty-eight different works, only about fifteen have been operettas, as compared to more than twice that many operas. All the operas and operettas have been sung in English.

Next after the lively and well-sung double bill came 'Romeo and Juliet' on July 24, with a repetition three nights later, conforming to the usual plan whereby the Chautauqua operas are given on Friday and the succeeding Monday. Clifford Menz and his wife, Susanne Fisher, were presented in the titular parts, which they sang and acted with exemplary fervor. There was a dashing Mercutio in the person of Hugh Thompson, who made much of the 'Queen Mab' air. Pauline Pierce had a personal success with Stephano's still ingratiating song. Joan Peebles as the nurse, Robert Stuart as Tybalt, Gean Greenwell as Friar Lawrence, Nelson Magill as Capulet, Stanley Carlson as the Duke, Thomas Edwards as Paris and Fran-

(Continued on page 20)

WEDDING BELLS

Two Sopranos of Metropolitan Opera, N. Y. Philharmonic Press Representative, Pianist, Concert Manager Among Newlyweds

TWO singers, Helen Jepson and Jean Dickenson; Dorle Jarmel, press representative of the New York Philharmonic-Symphony; Helen Schafmeister, pianist and William Neill, Jr., New York concert manager, and Corporal Harlowe F. Dean, formerly with Civic Concert Service, were married within the past few weeks.

Miss Jepson, thirty-five-year-old soprano of the Metropolitan Opera, and Walter Delerra, an engineer, were married in Juarez, Mex., in a ceremony performed by Judge J. G. Salaises of the Juarez Civil Court on July 25. Mr. Delerra is an engineer for the Elco Boat Manufacturing Company and is the son of the late Riccardo Delerra, an assistant conductor at the Metropolitan. The wedding was unattended, the bride explaining that she desired a simple ceremony. This is Miss Jepson's second marriage. Her previous marriage to George Roscoe Possel, which took place in 1931, was recently terminated by divorce. They had one child.

Miss Jepson said in a statement: "I am more than happy today. It's a wonderful thing to be a singer, but it's fine occasionally to drop out of public life and to be just a woman. In this marriage I feel that I am fulfilling all that life has in store for me—that I will have something to

FOR MUSICIANS



Helen Jepson and Her Husband, Walter Delerra

look forward to when I return from my concert tours, and that my home with my husband will be more than just a singer's studio. Mr. Delerra and I both plan to pursue our careers as before, with the added difference—that we will be able to enjoy them together."

Miss Dickenson, soprano of the Metropolitan Opera, was wed on July 29 in Cincinnati, where she was singing with the Cincinnati Summer Opera Co., to Second Lieut. Daniel E. Marcy, Jr., thirty-five years old, of San Francisco. After fulfilling several engagements in Cincinnati and New York, the

bride joined her husband at Camp Claiborne, La., where he is stationed with an Engineer Corps unit. They have been friends since childhood.

Jarmel Wed to Former Banker

Miss Jarmel, press representative of the New York Philharmonic-Symphony and for Columbia Concerts, was wed on July 26 to Dario Soria, former banker, who is now working for the Office of War Information at the Spanish and Portuguese Synagogue, New York City. The ceremony was performed by the Rev. Dr. David de Sola Pool. The bride is the daughter of Mrs. Louis Jarmel of 401 West 57th Street. She was born in New York and graduated from the Columbia University School of Journalism. She has been associated with the Philharmonic for sixteen years. The bridegroom is the son of the late Raffaele Soria, who for forty-four years was head of a banking house bearing his name in Rome.

Pianist and Manager Married

Helen Schafmeister, daughter of Mrs. Henry Schafmeister of New York, and the late Mr. Schafmeister, was married to William Jennings Neill, Jr., of New York, son of Mr. and Mrs. Neill of Buffalo and Hanford Bay, N. Y., at Silver Creek, N. Y., on July 29 in the Protestant Episcopal Church. Mr. Neill, Jr., is a concert manager in New York, where he and his bride will make their home after spending the summer at Hanford Bay on Lake Erie. Ushers at the wedding were Charles Morati, director of the Buffalo Civic Opera, and



Newlyweds Jean Dickenson and Lieut. Daniel E. Marcy, Jr.

Eyvind Lahholm, tenor of the Metropolitan Opera.

Corporal Harlowe Dean, formerly with Civic Concert Service, married Berta Nell, daughter of Mr. and Mrs. Walter Clyde Francis, in Lexington, Ky., on July 16.

Crooks's Daughter Married

Patricia Crooks, daughter of Richard Crooks, tenor of the Metropolitan Opera, and Mrs. Crooks, was married in Buck Hill Falls, Pa., on June 25, to Joseph O. Whiteley, Jr., instructor in celestial navigation at the U. S. Naval Training Station in Pensacola, Fla. Mrs. Whiteley is a graduate of the Traphagen School of Design in New York. Mr. Whiteley was graduated from Princeton in 1937.

Linda Thorner, daughter of William Thorner, teacher of voice, and of Mrs. Thorner, was wed on Aug. 9 to Richard Sydney Lees, a staff sergeant in the Army, in New York.

'STARLIGHT' SERIES CONCLUDED IN ROCHESTER

Iturbi, Harrison, Barlow and Rapee Conduct Highland Park Bowl Concerts—Della Chiesa and Schumann Are Soloists—Ballet Groups Appear

By MARY ERTZ WILL
ROCHESTER, N. Y., Aug. 6.

THE Starlight Symphony Series of concerts at Highland Park Bowl, José Iturbi conducting, were launched on July 11 before an audience of 2,000 people. It was postponed from the evening before on account of rain, but the weather on Saturday was perfect.

The musicians were assembled from the Rochester Civic Orchestra, and the Rochester Philharmonic. The program comprised the Overture to 'Die Meistersinger', Dvorak's Symphony No. 5, Dukas's 'Sorcerer's Apprentice', Debussy's 'Afternoon of a Faun', and Berlioz's 'Minuet Follet' and 'Rakoczy March'. The music was familiar enough to appeal to a large number and yet not familiar enough to be trite. The audience, despite the difficulty of hearing portions of the string section, were cordial and recalled Mr. Iturbi a number of times. The Berlioz March at the close had to be repeated.

Mr. Iturbi, conducting on July 14, made history by turning a black-out, which burst upon the concert program with sirens, flares and rockets, into a serenity of delicate and rippling piano music, tossed into the lap of the startled concert-goers as an unexpected gift. The orchestra had played through the first half of the concert, devoted to music from Wagner's operas, in darkness, due to a break on a power line. At its close,



José Iturbi

Mr. Iturbi paid tribute to the orchestra men, for having played from memory. The lights went up during the intermission, and after some charming light music, came the black-out, with Mr. Iturbi to the rescue at the little upright piano at the back of the stage. The audience was highly appreciative.

The Third Starlight concert, scheduled for Friday evening, July 17, was postponed to the following night on account of rain. Mr. Iturbi conducted once more, and had as an assisting ensemble the Olive McCue Ballet. Over 2,000 people attended on both occasions.

Novel Pageant Offered

The concerts on July 21 and 25 had Guy Frazer Harrison at the baton. The first concert offered a

novelty, 'Parade and Pageant of the Flags of the United Nations', script by Maxwell Anderson, with Allan Sisson and Homer Bliss as narrators. On Friday evening, the Thelma Biracree Ballet danced the Bach Suite in D, Tchaikovsky's 'Swan Lake', and Enesco's 'Roumanian Rhapsody', No. 1. The audience enjoyed the dancing and the orchestral music, and called Mr. Harrison and Miss Biracree to the stage at the close of the program.

Barlow Welcomed

Howard Barlow conducted the concert on July 28, presenting a very charming program to a large audience and the performance was one of the smoothest that has been given. The program comprised Schubert's Overture to 'Rosamunde', a suite from Bizet's opera, 'Carmen', Rimsky-Korsakoff's 'Capriccio Espagnole', the Overture to Nicolai's 'The Merry Wives of Windsor', Mozart's Symphony No. 40 in G Minor, and Strauss's 'Blue Danube'. Mr. Barlow was recalled a number of times at the close of the concert.

The attraction at the following concert on July 31 was not only Erno Rapee, conductor of the Radio City Music Hall Symphony, but a soprano soloist with an unusually lovely, warm voice, Vivian Della Chiesa. Mr. Rapee chose for his part of the program the Overture to Weber's 'Der Freischütz', the third and fourth movements of Brahms's second Symphony, the 'Romeo and Juliet' Fantasy by Tchaikovsky, and Enesco's 'Roumanian' Rhapsody. Miss Della Chiesa presented three songs in her first group, and, after intermission, four songs, all of which were so enthusiastically greeted by the audience that she had to add five or six more. Mr. Rapee at this concert was not too successful in getting the orchestra to understand his beat, and the Brahms and Tchaikovsky suffered in consequence. However, his second concert on Aug. 4,



Henrietta Schumann Vivian Della Chiesa

was better, though the Beethoven Symphony No. 5 lost by being played out of doors by a comparatively small group. Besides the Symphony, Mr. Rapee opened with the Overture to Smetana's 'The Bartered Bride', and after the intermission played Strauss's 'Fledermaus' Overture and Tchaikovsky's '1812 Overture'. The soloist was Henrietta Schumann, pianist, who gave a brilliant performance of Liszt's Concerto in E Flat. Miss Schumann was given an ovation and played Gregory Stone's transcription of 'Swanee River' and Rachmaninoff's 'Moment Musical' for encores. Mr. Rapee was recalled several times at the close of the concert, and presented a rousing performance of Sousa's 'Stars and Stripes Forever' as an encore.

The series closed its Summer season in the eighth concert on Aug. 4 before a large audience that taxed the seating capacity, and overflowed onto the surrounding lawns and hillsides. The combined management of the Junior Chamber of Commerce and the Rochester Civic Music Association gained encouragement in this attempt to hold a successful Summer season outdoors, and it is hoped that the Highland Park Bowl will see another next year. Only one of the eight concerts had to be postponed to the following night on account of rain. At the last two concerts the programs had attached to them a questionnaire to be filled out by the members of the audience, to guide the management in making plans for next year.

ESPLANADE EVENTS DRAW BOSTONIANS

Soloists and Guest Conductors Heard—Children's Series Being Given

BOSTON, Aug. 7.—The Summer season has this year been enlivened by the extension of the famous Esplanade Concerts under the direction of Arthur Fiedler.

Founded by Mr. Fiedler in 1929, these concerts have been given in uninterrupted sequence on the Charles River Esplanade. When Boston was made the recipient of the gift of the Hatch Memorial Shell on the Storrow Embankment of the river, the Esplanade Orchestra, offspring of the Boston Symphony, acquired a permanent home for its outdoor concerts in this city which attract thousands to the spot each night except Saturday, when no concert is given.

The opening night on July 20 was a perfect example of New England weather on its best behavior. The concerts run from 8 to 9:30 instead of as formerly from 8:30 to 10, thus utilizing more daylight and at the same time revealing to many a Bostonian not only the beauties of the music but also the half forgotten beauties of nature along the river.

A throng estimated at more than 10,000 heard the opening concert, some purchasing chairs at a very nominal price and others, especially the unaccustomed stay-at-homes from Beacon Hill, bringing their own fold-

ing seats, to be set where fancy dictated. Some even provided themselves with steamer rugs and cushions and camped on the grass.

High Standard of Programs

With mid-season now at hand, it is safe to say the programs have upheld the artistic traditions established by Mr. Fiedler. John Philip Sousa's pulsing "Stars and Stripes Forever" opened the season and upon the same program stood excerpts from the Shostakovich ballet 'The Golden Age'. Another program held the entire Beethoven Symphony No. 1, along with items by Weber, Rachmaninoff, Gliere and others. The weather has occasionally misbehaved and "rained out" a few concerts, but even at that, a few hardy music lovers have been on hand at the appointed hour, and Mr. Fiedler did not disappoint them, unless a downpour was in progress, when the National Anthem would be played and musicians and audience would call it a night and disperse. Following his custom at 'Pops', Mr. Fiedler performs the National Anthem after the brief intermission, with thousands joining in the singing.

Leo Litwin appeared as soloist in the Tchaikovsky piano Concerto No. 1, at which time Mr. Fiedler arranged an All-Russian program, to the very evident satisfaction of his audience. Members of the orchestra have also appeared as soloists, including Gaston Elcus, violin, and Roger Voisin, trumpet. Guest conductors have been Paul Cherkassky and Joseph Wagner. A series of four Children's Concerts is being given this year on

Wednesday mornings at 10, when the youngsters have the privilege of nominating their own program. A typical one listed works by Elgar, Rossini, Haydn, Paul White, Prokofieff, Strauss and Sousa, to which Mr. Fiedler generously added a trombone solo by orchestra member, John Coffey.

For the first time in the history of the Esplanade concerts, the Harvard Summer School participated in a program, with G. Wallace Woodworth as guest conductor for the evening. In addition to two movements from the Haydn Symphony No. 104 and the Brahms 'Academic' Overture, the chorus sang excerpts from Haydn's 'The Creation', Handel's 'L'Allegro' and portions of the Brahms 'Requiem', with baritone solo by Marshall Swan. The experiment was interesting, and while some acoustical adjustments have yet to be made, the feasibility of such a project was clearly demonstrated.

Innovations this Summer are the small, canopied contribution boxes, for it should be remembered that these concerts are absolutely free, and dependent upon voluntary contributions. The listener this year slips in his coins which rattle sociably with other coins at the bottom of the large tin well. Having given his bit, he is smilingly supplied with a program by the attractive young woman in charge. It is gratifying to learn that the financial response is most satisfactory this year. Although the season has been extended to Aug. 18, it is probable that thousands of music lovers would welcome an additional extension of the programs, were such extension possible. GRACE MAY STUTSMAN

CONCERTS IN BOSTON

Polyphonic Chorus and Tanglewood String Quartet Appear

BOSTON, Aug. 10.—As further contribution to the worthwhile concerts which have been held in the Germanic Museum of Harvard University, a program was presented by the Polyphonic Chorus of Christ Church, W. Judson Rand organist and master of choristers. Liturgical music of a high order was listed, including works by Palestrina, Tallis, Tye, Bach, Gretchaninoff, Archangelsky and others. The accompanist was Ensign Charles Dodsley Walker, U. S. N. R.

Under the auspices of the Beebe-Atherton Fund, the Tanglewood String Quartet (Rollan Tapley, Malcolm Holmes, George Humphrey and Karl Ziese), gave a concert in Sanders Theater, Cambridge, on July 9. The quartet was assisted by Jesus Maria Sanroma, pianist, and the program comprised the Shostakovich Piano Quintet, Op. 57, and the Brahms Piano Quintet, Op. 54. This program was a part of the Harvard Summer School entertainment program.

G. M. S.

Music Among Our Southern Neighbors

Metropolitan Opera Artists Sing at Teatro Colon in Buenos Aires—'Aïda', 'Carmen', Stravinsky's 'Oedipus Rex', 'Norma,' 'Manon,' 'Pelléas et Mélisande' Enliven Repertoire—100th Anniversary of Birth of Massenet Commemorated—Arrau, Szering, Vancoillie, Uninsky, Heinemann and Fontanarrosa Give Recitals—Ensembles Offer Chamber Music—Original Ballet Russe Appears—Chavez Leads Mexican Symphony in Mexico City—Borovsky and Lener Quartet Heard

BUENOS AIRES

THE perennial 'Aïda' made its bow on May 29 at the Teatro Colon with Zinka Milanov, Bruna Castagna, Frederick Jagel, Leonard Warren, Giacomo Vaghi and Juan Zanin in the cast and Ettore Panizza conducting. Warren, the first American baritone to be engaged by the Teatro Colon and the Rio de Janeiro Teatro Municipal, where he will be heard later in the season, made his Colon debut on this occasion. He immediately won the enthusiastic acclaim of the press and public alike. By July 10, 'Aïda' had been given seven times.

'Carmen', the third important presentation of the season, was given on June 5 in honor of the delegates to the Inter-American Conference for Political and Judicial Coordination. Bruna Castagna, Raoul Jobin, Martial Singher and Isabel Marengo sang the leading parts under Panizza. The fourth new offering was 'Simon Boccanegra', not heard in Buenos Aires since 1935. With Panizza conducting, Mr. Warren, Mme. Milanov, Mr. Jagel, Giacomo Vaghi and Felipe Romito scored, among others, in what was considered an especially fine performance of the work.

Stravinsky's 'Oedipus Rex', not given at the Colon since 1931, when Ernest Ansermet first introduced it, was the fifth offering on June 26. Juan Jose Castro conducted and the cast included Mr. Jobin in the title role, Mr. Singher, Victor Damiani, Alvaro Bandini and Lydia Kinderman. 'Manon' was presented on July 3 with the French soprano, Solange Petit Renaux, who arrived safely for the occasion. Mr. Jobin and Mr. Singher were the other principals under Albert Wolff, who conducted for the first time following a recent illness.

Mme. Milanov came into her own with her first performance of Norma on July 9. The event coincided with the annual gala national presentation and the soprano scored in the presence of the Argentine President and state officials as well as with the great public present. Mme. Castagna, Mr. Jagel and conductor Panizza also received an ovation.

On July 14, another novelty was a fine performance of Debussy's 'Pelléas et Mélisande', falling very appropriately on the French national holiday. Marcelle Denya in her debut as Mélisande was warmly applauded as was Mr. Jobin as Pelléas. John Gurney was the Arkel, Mr. Romito, Golaud, and Clara Oyuela, Yniold. Albert Wolff conducted.

Commemorating the 100th anniversary

of the birth of Jules Massenet, a festival concert was given at the Teatro Colon in which Mme. Denya and Mr. Jobin sang excerpts from 'Manon' and 'Werther'. Mr. Wolff conducted.

Before his departure for Chile and following his cycle of six Beethoven Sonata recitals, Claudio Arrau appeared under the auspices of the Asociación Wagneriana on June 1. His program included works by Mozart, Schumann, Liszt, Debussy and Bartók. On June 4, the young Polish violinist, Henryk Szering made his reappearance at the Teatro Colon in the first of three solo recitals. His program consisted of the Vitali Chacona, the Franck Sonata, Wieniawski's second concerto, a Mozart Rondo and the Romanza Andaluza and Zapateado by Sarasate. The same evening, the violist, André Vancoillie, assisted at the piano by Orestes Castronovo, played at the Teatro del Pueblo works by Arthur Bliss, Arnold Bax and pieces by J. J. Castro and Bruno Bandini. An outstanding Lieder recital was given by the soprano Lili Heinemann on June 2.

Modern Chamber Works Heard

The Grupo Renovacion offered a concert of chamber music on June 8 at the Teatro del Pueblo, with works by Gianneo, Benjamin Britten, Ljero Spiller, Ruwin Erlih and a first performance of a new Sonata by Jacobo Ficher. At the Asociación Wagneriana, the violinist, Ricardo Odnoposoff, and the pianist, Nelida Odnoposoff, played a program which featured sonatas by Mozart and Reger, the Glazunoff violin Concerto and pieces by Sarasate, Schumann and Paganini.

The Russian pianist, Alexander Uninsky, gave his fourth recital of the season on June 9 at the Teatro Colon, playing an all-Russian program. Meanwhile, at the Teatro Ateneo, another pianist, Miguel Rajcovich, was setting forth in a program including works by Mozart, Beethoven, Chopin and others. A young native bass, Jose Fontanarrosa, gave a recital at the Teatro del Pueblo on June 11. He sang pieces by Mozart, Scarlatti, Beethoven, Mussorgsky, Rachmaninoff, Longas, Guastavino, Ginastera and a group of Negro Spirituals.

The Original Ballet Russe of Colonel de Basil made its heralded debut at the Politeama on June 12, offering the familiar 'Swan Lake', 'Paganini' and 'Graduation Ball'. The company numbers among its principal dancers Nina Gollner, Paul Petroff, Tatiana Stepanova, Tatiana Neskova, Tamara Grigorieva and Dimitri Rostoff. The ballet-conscious populace of Buenos Aires attended night after night, seemingly enraptured.

The Asociación Wagneriana presented Uninsky in recital on June 15; in works by Bach-Busoni, Mozart, Liszt, Chopin, Debussy, Prokofieff and



Marcelle Denya (Above) Who Sang Mélisande in the Debussy Opera at the Teatro Colon, and (Right) Raoul Jobin, Who Was Heard as Pelléas and in Other Roles



nation of Faust'; the Concerto for violin and orchestra by Rudolfo Halffter with Samuel Dushkin as soloist; and Carpenter's Suite, 'Adventures in a Perambulator'.

The July 3 program featured William Walton's 'Façade', the Piano Concerto No. 4 by Beethoven and the 'Russian Easter' Overture by Rimsky-Korsakoff. On July 10 the program included the Chacona by Buxtehude-Chavez; Beethoven's Sixth Symphony and the Dvorak 'New World' Symphony. All the Friday programs are repeated again on the following Sunday.

Following his appearance under Otto Klemperer on June 5, Alexander Borovsky gave two solo recitals at the Palace of Fine Arts. His June 16 program included works by Bach, Vivaldi-Stradal, Prokofieff, Scriabin, Schubert-Liszt and Liszt. On June 23 there was more Bach, and Mozart, Beethoven, Schumann, Glazunoff, Liadoff and Liapunoff.

A benefit concert for the restoration of the Metropolitana Cathedral, on July 6, called for the services of the Lener String Quartet, conductor José Ives Limantour and a group of soloists and chorus. The program included Haydn's 'Seven Last Words of Jesus Christ' for string quartet and the Mozart 'Requiem' (K. 626).

Beecham Cancels Montreal Plans

MONTREAL, CANADA, Aug. 1.—Sir Thomas Beecham recently canceled plans for a season of grand opera scheduled at His Majesty's Theater Sept. 15-27 to avoid competition with the regular series presented by members of the Metropolitan Opera under Désiré Dérèdre and Wilfred Pelletier. Sir Thomas had proposed performances of 'Die Entführung aus dem Serail', 'Don Giovanni', 'Tosca', 'Barber of Seville', 'Werther' and 'Romeo and Juliet'.

'Carmen' with Swarthout Breaks Attendance Records

'Carmen' with Gladys Swarthout in the title role, played to an audience of considerably more than 35,000 at Soldiers' Field, Chicago, on Aug. 8; in 1941, 'Carmen', again with Miss Swarthout, topped existing records at the Cincinnati Zoo Opera; in 1940, the same opera with the same singer, broke the all-time attendance record at Hollywood Bowl, with more than 25,000 in the audience.

Cordon Leaves for South America

Another North American singer will soon make his debut at the Colon Opera in Buenos Aires. Norman Cordon, bass-baritone of the Metropolitan Opera, left the end of July for the Argentine capital, where he will sing leading roles in both the German and Italian repertoire for ten weeks. He returns to the United States in October.

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Opera Consults the Public

AMID the turmoil of international events, New York has become the center of the opera world. So Edward Johnson, general manager of the Metropolitan Opera Association, tells us in the particularly able report that appears over his name in the company's unprecedented Statement of Operations recently released to the press. No one need quibble with this statement, since many of the European lyric theatres doubtless are closed and many others—notably those in Germany, where government subventions have kept a surprising number of opera houses open—are of concern only to their own audiences and have no outside significance whatever. Under the circumstances it is, of course, natural that our Southern neighbors should turn increasingly to North America for the artists formerly imported from Europe.

But Mr. Johnson has a more significant point to make when he refers to the "end of an epoch" in our own country. The Metropolitan Opera Association finds it wise, at this late day, to make the public familiar with the facts and figures of its operation, something that the old Metropolitan Opera Company persistently declined to do. If it had been issued twenty-five years ago, Mr. Johnson's accompanying report as manager would have been as amazing, perhaps, as the financial statement which bears the signature of Cornelius N. Bliss, chairman of the Board. For what the company's artistic head says about the Metropolitan's aims in the matter of repertoire, the place of American singers, the importance of first-rate conductors, the presentation of works in English where feasible or advantageous, and of the company's obligations to art as well as to the public, would seem to place him in agreement with most of the criticism that through many years apparently fell on deaf ears in

the sanctums of the old house on Broadway between Thirty-Ninth and Fortieth Streets. Though actions must continue to speak louder than words, so intelligent a perspective cannot fail to be for the good of opera in America—not excepting opera at the Metropolitan.

Petrillo's Betrayal of Music

THE legal aspects of the Federal Government's action against James Caesar Petrillo, president of the American Federation of Musicians, are likely to confuse the layman, particularly in view of past rulings of the courts when actions against labor leaders or organizations were based on the anti-trust law. But for those who love music—and that is a very considerable part of the population of the United States—the moral issue is clear enough. A small-fry dictator is presuming to tell them what music they may hear and under what conditions they may exercise a privilege that no citizen of the United States, or of any other country, has any right to curtail or take from them.

In attempting to be a Caesar in act as well as name, sleek Mr. Petrillo clearly is attempting to take advantage of those loopholes which Congress and the Courts have placed at his disposal, and it remains to be seen whether Attorney General Francis Biddle can corner him as a violator of the Sherman law. But nothing of legal obfuscation can befog the simple fact that he is trying to take from the American people music that they have the right to hear, whether it is a radio broadcast of operatic or symphonic records, or a juke box presentation of some popular dance hit.

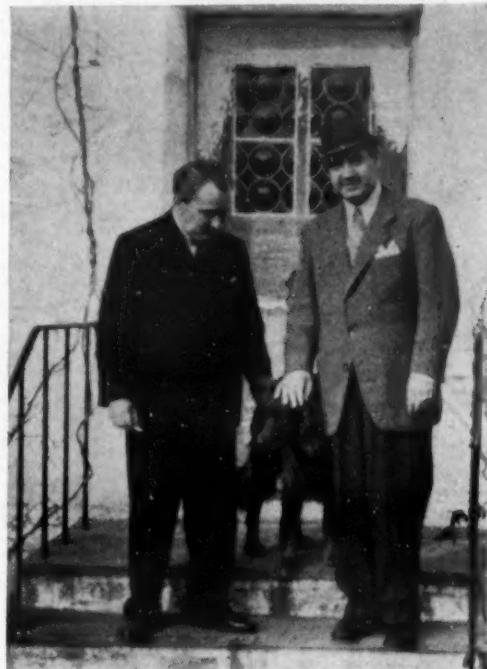
As schooling goes, Mr. Petrillo represents a kind of ignorance not common among today's men of public affairs. It has been repeatedly stated, and never successfully denied, that he got no further than the Fourth Grade. As a musician, he once played the trumpet and later the drums, but he gave that all up long ago, and there is little or nothing to show that he personally ever thinks of music as an art or as something that is important to others as an art. For him, it is primarily a source of a livelihood for "my boys"—the union musicians. But, even accepting his concern for unemployed members of his union in the best possible light, it is impossible not to see the fallacy of his notion that if he puts the record broadcasters and the juke boxes out of business he will be creating jobs for unemployed musicians. There simply will be less music for the public.

The record broadcasters will not employ orchestras, the little taverns will not put musicians to work in place of the juke boxes. Neither can afford any such departure. What will happen is that the union musicians who were paid to make the recordings will no longer get that pay. How serious the extension of this evil will be to the commercial recording companies is another matter that Mr. Petrillo seems to have considered only in the light of a battle between them and his union. The public he does not appear to have considered at all.

Indignities to An Artist

THE South is still the South and its particular problems are still its particular problems. But the facts, as reported and not controverted, concerning the mistreatment of the distinguished Negro tenor Roland Hayes at Rome, Georgia, present an individual case of hoodlumism scarcely

Personalities



Fritz Reiner and Alexander Sved at the Conductor's Home in Westport, Conn., Where the Latter Spent a Weekend Recently

Rachmaninoff—Strange as it may seem, Sergei Rachmaninoff had never played in the open air until he made an appearance recently in the Hollywood Bowl.

Balokovic—The Jugoslav violinist, Zlatko Balokovic, was recently named chairman of the American Jugoslav Congress, representing over three-quarters of a million people.

Dickey—Such was her success as a singer at the Stage Door Canteen, that Annmary Dickey, soprano of the Metropolitan Opera, has been called back several times for appearances at the special request of men in the service.

Goya—Following her appearance in Spanish dances with the Toronto Philharmonic last month, Carola Goya gave a private recital for officers and men of the Canadian Royal Air Force and was rewarded with a pair of wings with the C.R.A.F. insignia.

Jepson—Presented to her by her husband Walter Dellera, when they were married recently, Helen Jepson now wears a pair of diamond studded ear-rings which were once Enrico Caruso's cuff links. They were given by Caruso to Miss Jepson's father-in-law, the late Riccardo Dellera, conductor at the Metropolitan Opera for thirty-five years, who in turn bequeathed them to his son.

to be excused or extenuated on the basis of those particular problems.

Whatever was involved in the original petty squabble over where the tenor's wife should sit in a shoe store to which she had gone with their little girl to make a purchase, Mr. Hayes was not a party to that dispute. He went to the store later, as he said, "to rectify" the trouble, and he was roughly handled in the presence of the police. Moreover, he and Mrs. Hayes were put in a cell, while their little girl was left outside.

Of course, the tenor and his wife were subsequently liberated, but the thought that so fine a gentleman as Mr. Hayes could have been subjected to such a series of indignities is disheartening—to put it mildly—to all who know his admirable personal qualities.

U. S. Sues Petrillo

(Continued from page 3)

to play for records for home use. Government prosecutors said, however, that manufacturers have no power under the law to designate the buyers and that Mr. Petrillo's permission for the manufacture of home-use records is meaningless.)

Prevent the sale of records to radio stations and juke box operators by requiring manufacturers to boycott dealers who sell to them.

Eliminate all musical performances by radio except those of A. F. M. members.

Require radio stations to hire unnecessary "stand-by" musicians of the A. F. M., whose services are neither required nor desired. This was accomplished, according to the suit, by forcing radio networks to boycott affiliated stations which did not hire union members at musicians' pay to turn the records.

FCC Also Investigates

The Federation Communications Commission also began an investigation of the cancellation of the broadcast of the National High School Orchestra at Interlochen, James L. Fly, chairman of the commission, sending identical letters to Mr. Petrillo and Niles Trammell, president of the National Broadcasting Company, whose services were to have carried the broadcast. N. B. C. reported that its general counsel, A. L. Ashby, was preparing a report. Dr. Joseph E. Maddy, director of the Interlochen Music Camp, declared that these concerts had been broadcast every summer for twelve years without any objection from the union. The first of the concerts was scheduled for the afternoon of July 11 by an orchestra of 160 boys and girls and their parents had been notified to listen in. Officials of the radio network said that Mr. Petrillo had demanded that the broadcast be canceled because the participants were not professional musicians. A studio orchestra was substituted for the high school group. Dr. Maddy, who is a professor of music at the University of Michigan and former president of the Music Educators National Conference, said the broadcasts did not "compete" with professional music, or replace it. He pointed out that the average age of the members of the high school orchestra was fifteen and that they were ineligible for membership in Mr. Petrillo's organization. The camp is a non-profit institution.

Music Groups Enter Fray

The cancellation galvanized musical organizations throughout the country into militant energy. Mrs. Guy Patterson Gannett of Portland, Me., president of the National Federation of Music Clubs, added her protest to others, asking Mr. Petrillo to revoke his ban on the broadcasts from Interlochen. Walter Damrosch, dean of American conductors and composers, in a letter to Henry A. Wallace, made public by the United Youth for Victory, Inc., national youth organization with headquarters in New York, urged the Vice-President "to act with us to prevent such abuse of power. In the light of world events," continued Dr. Damrosch, "I would hesitate to bring to your attention the plight of a group of young musicians in Michigan, were it not for the fact that the issue at stake reaches the very heart of what we are now fighting for in all corners of the earth—freedom from dictatorship and one-man rule." Alfred M. Lilienthal, executive secretary of the organization, telegraphed Assistant Attorney General Thurman Arnold and James C. Fly, on July 13, asking that the Government take notice of the cancellation and that an investigation be conducted into the activities of Mr. Petrillo. Mr. Arnold responded on July 17, saying "we have the matter under

What They Read Twenty Years Ago

MUSICAL AMERICA for August 1922



Artists and Composers at the International Chamber Music Festival in Salzburg: from the Left, Karl Weigl, Karl Alwin, Wilhelm Grosz, Arthur Bliss, Paul Hindemith, Rudolf Reti, Dame Ethel Smyth, Paul A. Pisk, Willem Pijper, Egon Lustgarten, Anton Webern, Karl Horwitz and Hugo Kander

And Improved, One Hopes

Giordano's 'Madame Sans-Gène', entirely rewritten and altogether different from the opera heard in New York some years ago, will be given at La Scala during the coming season.

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How Much Better?

'Music is better than kicks on the shins', observed Sir Frederick Bridge in an address before Trinity College of Music. 'It is better for boys to devote a part of their time to music than all of it to football.'

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consideration and hope to be able to afford you some relief."

The Executive Committee of the National Music Council on Aug. 5 in a letter to William Green, president of the American Federation of Labor, condemned the Petrillo ban as "a blow to our democratic way of life" and called upon him to take the leadership in effecting a reasonable settlement of the controversy. The N.M.C. pointed out that it represents practically all of the nationally active musical organizations in the United States, with an individual membership of over 600,000.

The Association of Recording Studios, Inc., at a meeting at the Hotel Edison in New York, approved a resolution opposing Mr. Petrillo's actions. The association includes eighteen recording studios in the city which make phonograph records and electrical transcriptions.

Mr. Petrillo, on the other hand, declared that refusal of the N.B.C. to permit the Interlochen broadcast was not a "cancellation on our part. The N. B. C. and the A. F. M. have a closed shop agreement stipulating that only professional musicians are to be used on their programs. The National Music Camp Orchestra is a school band. The federation merely called N. B. C.'s attention to the closed shop part of the agreement, and N. B. C. proceeded to live up to it."

Rejects Davis's Plea

Elmer Davis, Director of the Office of War Information, urged Mr. Petrillo to withdraw his ban on recordings, pointing out that the ban was not only contrary to the "music-for-morale" pledge made by Mr. Petrillo in December, but would hinder the dissemination of vital war information by forcing many small radio stations to close.

The OWI director said that he spoke "on behalf of the people of the United States," and on behalf of the War Department, Navy Department, Marine Corps, Coast Guard, Treasury Department and the Office of Civilian Defense as well as his own

agency. He appealed to Mr. Petrillo to consider it his "patriotic duty" to withdraw the ukase.

On July 31, the night Mr. Petrillo's ban went into effect and the turntables of the recording industry slowed to a halt, the union head turned down Mr. Davis's plea, retorting that the OWI head had "absolutely been misinformed throughout." He denied that his organization was jeopardizing the nation's morale and said that the musicians would continue to make records for governmental agencies and "the armed forces of the nation or for the President of the United States."

To make clear its attitude in the case, the Department of Justice made available some background material, setting forth the position of both sides in the controversy.

"The objective of the A. F. M. is to create more work for its members in an industry where mechanical improvements have made the hiring of live talent partially unnecessary", the memorandum stated. "It is the department's contention that such a 'made work' program places an unjust economic burden upon those making use of mechanical improvements and that it has two marked advantages in promoting the selfish interest of the union—(1) in times of unemployment, it forces employers and the consuming public to pay for a private system of unemployment relief, and (2) in times of rising employment, it relieves members of the union from the competitive necessity of learning how to do a different kind of job."

"In the opinion of the department, such a policy is unjust both to labor and the public, since, by keeping costs high, demand is limited, and since it placed a severe burden on the public through unnecessarily increased costs.

"It is the department's position that the ruling of the A. F. M. if carried into effect, will adversely affect the following classes of business:

"(1) The small radio station with no network affiliation. Such stations will be forced out of business, since many of them are located in towns too small to provide an adequate supply

The Eternal Comment

Some say there will be fewer small-town debutants and studio chicks among the recitalists during New York's coming concert season. The florists may have to curtail production.

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of musical talent even if they could hire all the musicians needed to provide the normal proportion of music on the station schedule, which none are able to do.

"(2) Restaurants, hotels and small dance halls, which depend upon radio records used in so-called 'juke boxes' for music and which are unable to hire live talent.

"(3) Advertising agencies using musical transcriptions for their clients.

"(4) Musical motion pictures which are in essence 'mechanical reproduction of music'.

"(5) Electrical transcription manufacturers. The same rate is paid musicians for work on commercial transcriptions as for work by live musicians on commercial network programs.

"(6) The radio networks and large radio stations which depend upon electrical transcriptions for a substantial portion of both commercial and sustaining network programs".

Blacklists Boston Symphony

SPRINGFIELD, MASS., Aug. 9.—James C. Petrillo, president of the American Federation of Musicians, threatened to blacklist the Springfield Municipal Auditorium if the non-union Boston Symphony plays in it, as scheduled for the coming season.

The City Property Committee plans to consult Raymond T. King, a lawyer and president of the Community Concerts Association, which is sponsoring the appearance of the Boston Orchestra, and Edward Lyman, Sr., business agent of the Hampden County Musicians Union. The committee also received a communication on Aug. 7 from Howard Harrington, business manager of the Indianapolis Symphony and a union organization, and Charles L. Wagner, concert manager, which is planning to sponsor an appearance of the Indianapolis Orchestra in the auditorium this season, warning that if the Boston Symphony played in the Auditorium, all union musicians would shun the hall thereafter.

Cleveland 'Pop' Series Extended

Fifth Week Added to Concerts, with Increase of 5,000 Over Last Year's Attendance—Ringwall, Adler and Rodzinski Conduct with Many Soloists

CLEVELAND, Aug. 3.

THE fourth season of 'Pop' concerts by the Cleveland Summer Orchestra which ended on July 25, proved conclusively that Cleveland enjoys the opportunity of hearing good music in the informal garden setting of Public Hall, Dr. Rudolph Ringwall's introductions to his expertly chosen programs, and the excellent soloists.

Edgar A. Hahn, chairman of the Summer Music Committee of the Musical Arts Association, sponsors of these concerts, reported attendance figures which were highly gratifying. A fifth week was added to the original schedule increasing the number of concerts to fifteen. The total attendance count of 80,792 shows an increase of 5,000 over last season.

The second series opened on July 9, with a personable trio of soloists, Evelyn, violinist, Vivien, soprano, and Maxine, contralto, attracting a capacity audience. 8,000 responded with great enthusiasm to their exceptional artistry. Dr. Ringwall offered works by Weber, Strauss, Mozart, Tchaikovsky and Elgar. Maxine sang the 'Adieu Forets' from Tchaikovsky's 'Joan of Arc' and many encores; Evelyn played the finale from the Mendelssohn violin Concerto and Bach's Air on the G string; Vivien sang 'Je suis Titania' from 'Mignon' and other light works.



Margaret Speaks Sylvia Zaremba

Sylvia Zaremba, eleven-year-old pianist, was soloist on July 10 playing the Mozart Concerto in D Minor with technical dexterity and surprising musicianship. Dr. Ringwall offered Polish compositions, as a tribute to the young pianist, and other works by Rossini, Grieg, Ippolitoff-Ivanoff and Beethoven.

Alice Chalifoux, popular harpist of the Cleveland Orchestra, played on July 11. Also heard was an ensemble of her harp pupils playing an interesting arrangement of Handel's Largo and, with Miss Chalifoux, Salzedo's 'Fraicheur' and Granados's Spanish

Dance No. 5. For her solo, Miss Chalifoux chose Widor's Chorale and Variations, playing superbly. Dr. Ringwall conducted the Overture to 'The Flying Dutchman' by Wagner, Enesco's First Rumanian Rhapsody, and shorter works.

Margaret Speaks, soprano, delighted the audience at the next concert with an aria from 'Louise', and light songs. Music by Weber, Gluck, Wolf-Ferrari, MacDowell, Brahms and others completed the program. The July 17 concert was a benefit for United China Relief. Dr. Ringwall introduced Morton Gould who led his own Latin American Symphonettes, and various arrangements.

Leopold Plays Rubinstein Work

Ralph Leopold, pianist, a great favorite with Cleveland audiences, received an enthusiastic welcome on July 18. His brilliant performance of the Rubinstein Concerto in D Minor and his own arrangement of the Waltzes from Strauss's 'Der Rosenkavalier' were cordially received. A novelty in the series was the appearance of the Hermit Club Singers and Singlettes led by J. E. Hines, and the Hermit Club Orchestra, conducted by Walberg Brown, in a stirring presentation of George Kleinsinger's patriotic Cantata, a setting of Whitman's 'I Hear America Singing'.

Herman Adler on July 22 was guest conductor. Thelma Votipka, soprano of the Metropolitan Opera, and a Clevelander, and Dr. Jerome Gross, violinist, were soloists. The program was devoted to Czech and Russian music. The dynamic conductor chose two Smetana compositions: the Overture to 'Libussa' and 'Tabor', continuing with the A Flat and C Major Slavonic dances of Dvorak; the Adagio from the Symphony No. 1 by Khrennikoff, and the finale from Tchaikovsky's Fourth. Miss Votipka gave a magnificent performance of an air from Dvorak's 'Russalka', added an interesting group of encores, and closed with 'At Parting' by the late James H. Rogers. Dr. Gross played the Allegro Moderato and Canzonetta movements from the Tchaikovsky Concerto. Leon Machan was accompanist for the soloists. The concert was a benefit for the pension fund of the orchestra.

Duo-Pianists Welcomed

Returning, Dr. Ringwall on July 24 offered music by Chabrier, Thomas, Bizet, Berlioz, Liszt, and an arrangement by Charles McBride, first cellist of the orchestra, of 'Two Guitars'. Mario Braggiotti and his new partner, Walter Shaw, who has taken the place of Jacques Fray, now in war work, offered two-piano compositions in a manner to stop the show. Braggiotti's 'Spanish Rhapsody' and Gershwin's 'Rhapsody in Blue' were followed by a clever suite of five parts depicting musical portraits of the cuckoo, swan, kangaroo, bumble-bee and jitter-bug; and an amusing arrangement based on 'Yankee Doodle'.

For the closing concert on July 25 Dr. Ringwall planned a gala event. He persuaded Dr. Artur Rodzinski to leave his Summer home in Stockbridge, Mass., to conduct a performance of Jerome Kern's Scenario for orchestra on themes from 'Show Boat'. Dr. Rodzinski was given a warm welcome and responded to cheers and prolonged applause with a speech commanding the excellent response of the orchestra and Dr. Ringwall's achievements. As soloist, the very gifted young lady, Sylvia Zaremba, returned to again capture the hearts of more Clevelanders by her amazing performance of the Mozart Concerto in A Major. Dr. Ringwall conducted the opening group: Sousa's 'Stars and Stripes', Coates's Fantasy 'The Three Bears', Earl Rohlfs's arrangement of 'Sleepy Lagoon' and Dr. Arthur Shepherd's arrangement of the Bach Gavotte in E.

Wilma Huning

COLUMBIA AWARD WON BY BRAZILIAN PIANIST

Arnaldo Estrella to Come to U. S. in February, Making Debut with N. Y. Philharmonic

Arnaldo Estrella, born and educated in Rio de Janeiro, Brazil, has won the Columbia Concerts Award, offered by Columbia Concerts, Inc., to Brazilian



Arnaldo Estrella Being Congratulated by Guiomar Novaes, Whose Husband, Octavio Pinto, Organized the Award

pianists of either sex under thirty-five years, in an effort to promote further cultural understanding.

The pianist will come to this country for the first time in February, with his expenses paid to and from Brazil by Columbia Concerts, which has arranged for a series of engagements which include a debut with the New York Philharmonic-Symphony, a New York recital, for which Town Hall has contributed the auditorium, and appearances with the orchestras of Cincinnati, Minneapolis, Chicago, Philadelphia, Washington and Indianapolis.

Estrella began his music studies at five, entered the National Conservatory of Music in Rio, where he won the first prize and coveted gold medal. He coached with the Spanish pianist, Tomaz Teran, and began his career as the official pianist of the Municipal Orchestra and of the Filharmonic Orchestra at Rio.

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KINDLER RETURNS TO LEAD FINAL PROGRAM IN WATERGATE SEASON

Eugene List Is Soloist in All-Tchaikovsky Concert—Pons - Kostelanetz Benefit and Other Events Attract in Spite of Weather

WASHINGTON, D. C., Aug. 1.

WITH its final concert postponed twice by the rain, which harassed the management through the Summer season, the National Symphony still was able to conclude its Watergate Concerts in a blaze of glory. The All-Tchaikovsky program, originally scheduled for July 24, was finally played on July 27 to an audience of 15,000. Waiting only whetted listeners' eagerness for the return of Hans Kindler, away from the podium after the opening concert of the Summer series, and the appearance of Corporal Eugene List in the B Flat Minor piano Concerto. The young soldier-pianist gave the over-played work a vitalized reading. For his Tchaikovsky contributions Mr. Kindler selected three works from the 'Nutcracker' Suite, the Polonaise from 'Eugene Onegin', the 'Romeo and Juliet' Overture and the 'Overture 1812', besides an orchestral version of the 'Chanson Triste' for piano.

In spite of the addition of 1,000 extra seats, the reserved section for this concert was sold out a full day in advance of the original date. Tickets turned in because the postponements were promptly re-sold. Two other concerts in the series demonstrated as powerful a draw. One was the Pons-Kostelanetz event of June 15, a special concert not included in any of the series tickets because it was a benefit for Army and Navy Relief. The soprano and her conductor-husband appeared before an enormous audience in a neatly divided program. The first half brought familiar coloratura arias while the last half introduced two patriotic works new to Washington. Miss Pons sang one: the 'Spirit of Liberty' composed by the distinguished capital impresario, Mrs. Lawrence Townsend. Mr. Kostelanetz conducted the other, a musical narration, 'A Lincoln Portrait', by Aaron Copland, dedicated by him to the conductor. The performance of this moving work was conceded a major event of the Watergate season. The concert raised approximately \$4,000 for relief which was divided equally between the two services.

Annual Gershwin Concert Held

The other concert for which the demand for tickets vastly exceeded the supply was the second annual Gershwin concert, played on June 17. This program introduced to Washington the young American pianist, Sidney Foster, who played both the Rhapsody and the Concerto in F. A pair of young American singers, Dorothy Sarnoff, soprano, and Howard Vanderberg, baritone, sang songs from 'Porgy and Bess'. Sylvan Levin conducted.

Mr. Levin was also on the podium for the Symphony's 'Operatic Evening' on July 19, and Miss Sarnoff and Mr. Vanderberg again appeared, joined on this occasion by John Hammill, tenor. They concluded their program with selections from 'Faust', including the entire Prison Scene.

The conductor and director of the Philadelphia Opera Company did not confine his capital activities to opera, ancient and modern. On July 8 he had



Hans Kindler

as soloists the British duo-pianists, Bartlett and Robertson, playing the Mozart Concerto in E Flat for two pianos. The soloists also presented a group of two-piano works without orchestra. Mr. Levin's innovation for the evening was, however, from the field of opera: the ballet music from Deems Taylor's 'Ramuntcho'.

The other three concerts presented

by the Symphony the last half of the Watergate season had a Latin or Latin American flavor. There were two appearances by Argentinita and her troupe. The first, on July 10, was postponed by rain, and handicapped when it did come off on July 11 by some difficulty with lighting. This was admirably remedied for her second appearance the next day. On July 22 the Brazilian soprano, Elsie Houston, an established capital favorite, shared honors on a Pan-American program with her compatriot, Burle Marx, as conductor. Mr. Marx's South American selections seemed a little sedate and even Miss Houston was not her electrifying self until she did her Voodoo encores. The concert was concluded with Beethoven's Fifth Symphony.

The night before, however, the Brazilian team won a clamorous reception at Fort Meade, Md., where they went with the Symphony for what is believed to be the first appearance of a major orchestra at any Army camp. The program they gave the boys was the same as their Watergate concert. With this event, the visitors also formally opened the Fort's open-air theater, ingeniously constructed by engineers to take advantage of the natural terrain. The audience sits on grassy slopes, not on seats, and in this fashion the bowl holds 5,000 comfortably.

In all, the National Symphony management reports itself well satisfied with this season, though it did suffer an unusual amount of rain. Gas rationing is thought to have affected the over-all attendance as much as five to eight per cent. Even so, paid at-

tendance averaged 3,500 per concert with an additional estimated 6,000 canoists and standees. Other wartime innovations were the white-helmeted air raid wardens in evidence at each concert and the nightly announcement of black-out regulations from the stage-barge.

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DELL COMPLETES ITS BEST SEASON

(Continued from page 10)

sienne' Suite No. 1, and Mendelssohn's Symphony No. 3, made up the orchestral docket.

Mary Norris, pianist, and Jesse J. Tryon, Jr., violinist, Philadelphia finds, were presented at the July 25 concert, Mr. Monteux conducting. Rachmaninoff's 'Rhapsody on a Theme of Paganini' was a vehicle for the advantageous test of Miss Norris' notable potentialities. Mr. Tryon in Saint Saëns' 'Introduction and Rondo Capriccioso' performed with technical ease, nicely-molded phrasing, and appropriate tonal coloration. The chief orchestral work was Rimsky-Korsakoff's 'Scheherezade'.

A new attendance record was noted in Dell history on July 30, the event



Anne Brown

Oscar Levant

featuring a Gershwin program with Anne Brown and Oscar Levant, soloists, and Mr. McArthur, conductor. Officially announced as reaching 14,250, the audience crowded the Dell beyond comfortable capacity. Further hundreds could not obtain admission and thousands were in the "unofficial" audience outside the boundary fences. Miss Brown sang 'Summer Time', 'What You Want With Bess', and 'My Man's Gone Now', from the Gershwin "opera", and after several recalls, 'The Man I Love' as an encore. Mr. Levant's dexterous pianism was revealed in the Concerto in F and the 'Rhapsody in Blue' and two of the three Preludes for piano solo. Other numbers were 'Strike Up the Band' and 'An American in Paris'.

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After four cancellations because of rain or threatening weather, Yehudi Menuhin finally fulfilled his booking as soloist on Aug. 1, Mr. Monteux directing. The 7,000 present enjoyed a truly superior performance of Beethoven's Concerto, the young violinist meeting his responsibilities with musical feeling while Mr. Monteux led the orchestra in a beautifully-balanced and understanding accompaniment. In addition, Mr. Menuhin was heard, with orchestra, in Saint-Saëns' 'Habanaise' and Sarasate's 'Ziguerweisen' and, as his sole encore, in the Praeludium from Bach's E Minor Partita, for violin alone, superbly played. Orchestrally, Beethoven's 'Egmont' Overture and Debussy's 'Nuages' and 'Fêtes' completed the list. On Aug. 2 Mr. Monteux bade adieu with Brahms's Symphony No. 1, Debussy's 'La Mer' and Ravel's 'Daphnis and Chloe' Suite No. 2, leaving happy memories of his sojourn.

Szell Hailed in Debut

Preceded by laudatory reports George Szell made what was both his Philadelphia debut and first appearance as Dell conductor on Aug. 3 and impressed by the secure and knowing manner in which he conducted Weber's 'Oberon' Overture and Strauss's 'Don Juan' and handled the accompaniments for the evening's soloist, José Iturbi. Conductor and artist were acclaimed by an audience of 8,000 plus, a special demonstration honoring Mr. Iturbi who brilliantly attested his superlative pianism in Mozart's D Minor Concerto and Grieg's A Minor Concerto and in a set of encores, including his own 'Cradle Song'.

On Aug. 4 Mr. Szell, who has attained particular repute in Czech music, led compositions of Dvorak and Smetana, the former represented by his 'New World' Symphony, set forth with care. The Smetana comprised the Overture to 'The Bartered Bride', 'The Moldau', and, in Mr. Szell's own aptly contrived orchestral transcription, the Polka from the String Quartet, 'Aus meinen Leben'.

Three more young Philadelphia Finds demonstrated their respective qualifications on Aug. 5, George Szell conducting. Marguerite Kuehne, violinist, made a commendable showing in the first movement of Tchaikovsky's Concerto in D; David Sokoloff was assured in the opening section of Rachmaninoff's F Sharp Concerto, No. 1, and Ralph Shapey bore himself with confidence as conductor of Debussy's 'Fêtes'. Formerly a member and assistant-conductor of the local N. Y. A. Symphony and now in the U. S. Navy, Mr. Shapey appeared in uniform. Mr. Szell directed excellently-coordinated accompaniments for the soloists and led a noteworthy reading of Beethoven's Symphony No. 7, in A. Wagner's 'Tannhäuser' Overture completed the bill.

Last Pop Concert Draws 10,000

The final 'Pop Concert' on Aug. 6 with James Melton, tenor, and Edwin McArthur, conductor, attracted 10,000. Among Mr. Melton's numbers were 'Il mio tesoro' from 'Don Giovanni', 'The Dream' from 'Manon', 'Vesti la Giubba' from 'Pagliacci', and excerpts from Kalman and Lehar operettas. There was a generous round of encores: Cole Porter's 'Begin the Beguine', with orchestra, and the others with Robert Hill at the piano. Beethoven's Symphony No. 1, in C, stood forth as the major orchestral contribution. Also included were Wagner's 'Rienzi' Overture and items by Mendelssohn, Humperdinck, and Ponchielli.

Aug. 7 presented the last two of the thirteen Philadelphia Finds in Irwin



CONCERT ARTISTS AND OFFICERS IN WESTERLY

After Presenting the Last Concert of the Westerly, R. I., Cooperative Concert Association Series, the Busch Quartet Posed with Dr. John Ruisi, Mrs. Ruisi, Chairman of the Association, Alfred Baker, Treasurer, Mrs. Charles Cowan, Secretary, and Dr. Willard Bacon, a Former President. Earlier in the Series the Platoff Don Cossack Chorus and Moissaye Boguslawski, Pianist, Appeared

Hoffman and Francis Madeira, conductors, the former mounting the podium for Weber's 'Freischütz' Overture, and the latter, for Berlioz's 'Roman Carnival' Overture. Both elicited appreciative applause. There was the announcement of the prize winners and the presentation of the awards by Frederic R. Mann, chairman of the Philadelphia Finds Committee, introduced by David Hocker, manager.

The first prize of \$250 and an engagement as a regular soloist for the 1942 season went to Annette Elkanova, twenty-one-year-old pianist. (A Curtis Institute graduate, Miss Elkanova also won the Naumburg Award recently.) Rafael Druian, violinist, and Curtis Institute graduate, gained the second prize of \$150. Earning honorable mention, Mary Norris and David Sokoloff, pianists, received \$50 each and a \$25 War Savings Bond was given to Private Ralph Shapey.

The weightiest musical substance of the concert was Brahms's Symphony No. 2, in D, Mr. Szell and the orchestra realizing a satisfying exposition. Also played were Dukas's 'Apprentice Sorcerer' and Wagner's 'Ride of the Valkyries'.

Chautauqua Events

(Continued from page 13)

cis Togier as Gregorio contributed to an able ensemble under the watchful direction of Messrs. Valenti and Bimboni.

'Tolanté' on July 31 and Aug. 3 continued the 'G & S' tradition with Mr. Ashman having as his cast the Misses Van Loon, Pierce and Peebles, and the Messrs. Stuart, Greenwell, Carlson, and Edwards, with Mr. Terry at his best in the role of the highly susceptible chancellor. A particular word must be said also for the well sung and ably acted Fairy Queen of Miss Peebles.

'Manon' Is Given

With Mr. Bimboni conducting, 'Manon' on Aug. 7 and 10 again brought the Menz-Fisher combination into joint stardom as Des Grieux and his wayward inamorata. Mr. Magill's admirable voice was well used as Lescaut and so was that of Robert Reeves as de Bretigny. Mr. Greenwell was a Count of authoritative demeanor and Mr. Carlson an acceptable Guillot. In the remaining 'Don Giovanni' and 'Rigoletto' performances the name parts will be sung by Mr. Thompson, with Josephine Antoine returning for the role of Gilda in the Verdi opera and Richard Manning

making his first appearance in a Chautauqua opera as the Duke.

This Summer's musical program began on Sunday, July 5, with the first of a series of organ recitals by George William Volkel; and the opening sacred song service, in which the Jamestown A Cappella Choir, of which Ebba Goranson is director, took part. Outstanding among early events was a piano recital on July 14 by Ernest Hutcheson, who again heads the piano department of the Chautauqua School of Music.

The opening orchestral concert, under Mr. Stoessel's baton, was given on July 16 and was devoted to music by George Gershwin, save for the opening 'New World' Symphony of Dvorak. Oscar Wagner and Wendell Diebel participated as piano soloists, Mr. Wagner playing 'Rhapsody in Blue' and Mr. Diebel the Concerto in F. Evan Evans, Miss Van Loon and Mr. Stuart, sang excerpts from 'Porgy and Bess'.

Many Soloists Presented

One of the peaks of the orchestral concerts was the appearance of James Melton as soloist under Mr. Stoessel's leadership on July 18. A huge audience braved a thunderstorm to hear the American tenor, who sang arias by Handel, Mozart, Massenet and Flotow, and was required to add as extras songs by Carpenter, Hageman and others. Mr. Hutcheson, who played Beethoven's G Major Concerto on July 29; and Percy Grainger who was soloist on Aug. 5 in the Grieg Concerto and some of his own works have been other headliners. The soloists have included: Mischa Mishakoff, violinist, in the Paganini Concerto; Mr. Thompson, in baritone arias from Mussorgsky's 'Boris Godunoff' and Tchaikovsky's 'Pique Dame'; Patricia Travers, who played the Brahms Violin Concerto; Muriel Kerr, whose medium was Mozart's Piano Concerto in G Major; Georges Miquelle, who presented Tchaikovsky's Rococo Variations for 'cello; Miss Pierce, who sang contralto arias from Gluck's 'Orfeo' and Tchaikovsky's 'Jeanne d'Arc'; Earle Vorhies, who played the Schumann Piano Concerto; Miss Van Loon, who sang soprano arias from Mozart's 'Nozze di Figaro' and Leoncavallo's 'Pagliacci'; Harrison Potter, in the piano part of Powell's 'Negro Rhapsody'; Miss Fisher, who was heard in a Bach air and 'Casta Diva' from Bellini's 'Norma'; and Ardyth Walker, cellist, who played the Saint-Saëns Concerto. Other events and soloists, with some more specific references to Mr. Stoessel's orchestral repertoire, must be left for a second article.

Allende, First Chilean Modernist

(Continued from page 5)

guas' (Equestrian Tournament) depicts the tragic end of the hero who is killed in a fall, while trying to impress his beloved with his ability as a rider.

A Forced Revision

The score of 'Escenas Campesinas Chilenas' was revised in 1930. The revision was forced: Allende had given his manuscript to the Chilean Consul in Washington with the purpose of arranging performances in the United States, and the manuscript was lost. The second version is, in Allende's estimation, far superior to the early one, particularly in its use of orchestral colors, so the loss was not without profit.

The importance of 'Escenas Campesinas' in Hispanic and Ibero-American music is illustrated by the fact that Felipe Pedrell, the great Spanish music scholar, was genuinely enthusiastic over Allende's score, and greeted the composer as "el primer compositor futuro de su patria" (the first future composer of his country). Another heartening token of recognition came from Debussy, to whom Allende had sent his Concerto for 'cello and orchestra. The letter, dated Paris, May 20, 1916, bore a black border, the sign of mourning for Debussy's mother, who had died the year before. (Reprinted with translation in another column.)

Another work in the Chilean style is Allende's symphonic poem 'La Voz de las Calles'. It was composed in 1920, and first performed in Santiago on May 20, 1921. The orchestral score has been published by the Department of Education. In the 'Escenas Campesinas Chilenas', Allende gave a musical picture of the Chilean countryside. 'La Voz de las Calles' reflects the urban folklore. It is inspired by the cries of the street vendors in the Calle Huérfanos (that is, Orphan Street) in Santiago, where Allende lived at the time. The thematic material is gathered from the little tunes that peddlers sing to identify themselves and their wares. Allende reproduces the tunes of vendors of eggs, lemons, and peaches. In his search for more street cries, Allende had visited a bottle vendor in his home. The man had seventeen children who helped him in selling bottles.

An interesting formal principle is established in the music of 'Escenas Campesinas' and 'La Voz de las Calles'. The themes are not explicitly stated, but are integrated from melodic fragments, or thematic quotients. In other words, development comes first, and exposition afterwards. Allende says that this procedure was suggested to him by watching a painter at work; first the general outline of the picture is traced, then the design is filled in.

By the time of the composition of the 'Tonadas' (1920-1922) Allende's harmonic style is definitely established. It is acridly bitonal, with considerable chromatic interweaving in the inner voices. The four Etudes for piano (1929), dedicated to Florent Schmitt, are the epitome of this dissonant technique. A curious example of the application of modern harmony in the music, ostensibly written for children, is 'Cantos Infantiles' (1927). Alfonso Leng, the Chilean composer, writing in the Santiago magazine *Marsyas*, in 1927, observes that "although these pieces may appear hardly appropriate for its object by their advanced harmonies, they are, for this very reason, extremely useful, for they create from the very childhood a harmonic perceptivity that serves as a base for future artistic enrichment".

Allende's ideas on up-to-date musical education are important in a practical way, for he has long been in-

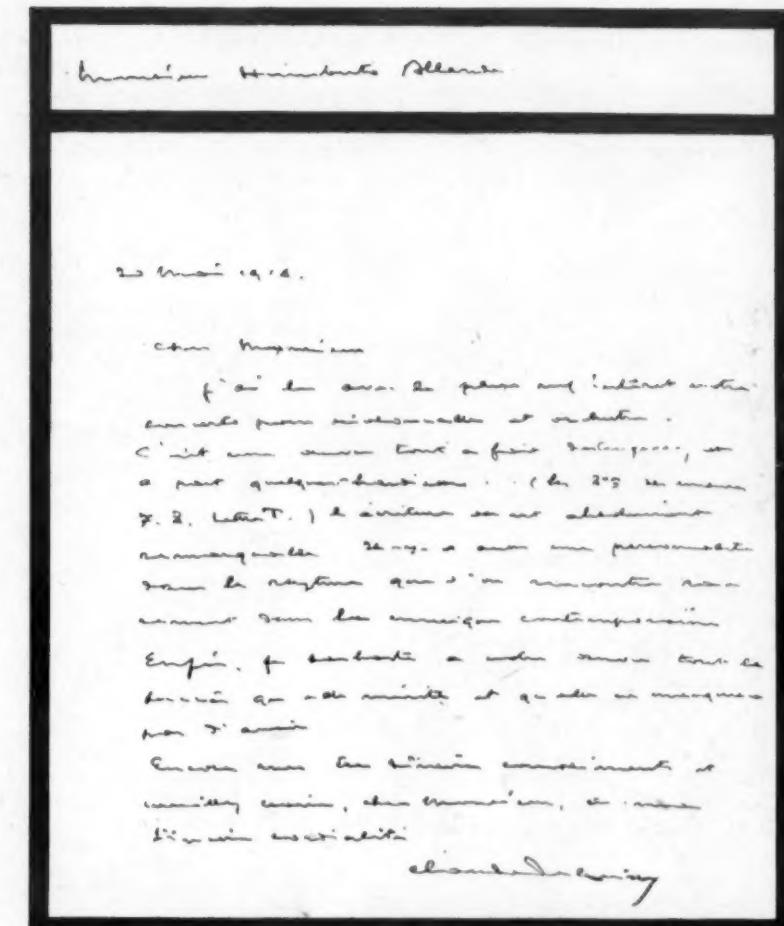
structor of harmony and composition at the National Conservatory of Chile. In 1928, he attended, as a representative of the Ministry of Education of Chile, the Congress of Folk Art in Prague, and in 1929 he was a delegate at the Ibero-American Music Festival in Barcelona, Spain. In 1937, Allende published a manual for primary schools in Latin America, under the characteristic title 'Método Original de Iniciación Musical', in which twenty simple melodies are arranged in progressively complex harmonies.

While Allende's music of Chilean inspiration tends towards complex harmony, his idiom swerves towards academism in his chamber music, as exemplified by the String Quartet, written in 1926. His Concerto for violin and orchestra, which obtained the second prize at the Music Festival on the occasion of the 400th anniversary of the founding of Santiago, in November, 1941, leans towards romanticism in a neo-Mendelssohnian tradition.

His Interest in Indian Music

But it is on his Chilean 'Tonadas' that Allende's reputation stands. They are obligatory pieces at the National Conservatory of Chile. 'Tonada No. 2' has been arranged for twenty-two 'cellos and four double basses by the Argentinian musician, A. Schiuma, and was performed in Buenos Aires on Nov. 23, 1941. Of Allende's published works, Séart has issued twelve 'Tonadas', two Preludes, 'Ave María' (which is probably the only example of dissonant harmonization of this sacred hymn in music history), three 'Tonadas' for soprano and contralto, four Etudes, and a miniature score of the three 'Tonadas' for voices and orchestra. The University of Chile has published Etudes No. 7, 8, and 9, and the National Conservatory of Music has issued six 'Greek Miniatures' (which are stylizations of ancient Greek modes). Other works have been printed by the composer at the Casa Amarilla in Santiago.

Allende was the first Chilean musician who became interested in the scientific study of Araucanian music, that is, the music of the Chilean Indian tribes. He went to live in the Cautin Province, where Araucanians still preserve the ancient culture. In his research work, he was helped by a parliament member of the Araucanian race. He made phonograph recordings of Araucanian melodies, full



A Letter from Debussy to Allende (The Translation Is Below)

May 20, 1916
Dear Sir:

I have read your Concerto for violoncello and orchestra with the greatest interest. This is a thoroughly distinguished work, and, apart from some roughness (the octaves in the bars 7 and 8 of the letter T), the writing is absolutely

remarkable. There is a personality in the rhythm, rarely encountered in contemporary music. I wish your music all the success that it deserves and which it will not fail to obtain. Once more my very sincere compliments and please believe, dear sir, in my sincere cordiality.

CLAUDE DEBUSSY

of dolorous lyricism. So dejected did some of the melodies sound that objections were made against the export of these records abroad, lest the foreigners misunderstand the spirit of the music and interpret it as a revelation of social distress.

Allende is now fifty-seven years old and lives quietly with his family in

his suburban home in Santiago. He has two daughters, to whom he gave the Araucanian names Tegualda and Ikela. The 'Tonadas' are dedicated to them. Tegualda is a talented sculptress. As a visual counterpart of her father's music, she has illustrated the 'Escenas Campesinas' in three characteristic bas-reliefs.

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Fabien Sevitzky (Left), Conductor, Joins Mrs. W. Clyde Quimby, Composer, and Abram Chasins, Composer-Pianist, Backstage after a Concert in Fort Wayne, Ind.

FORT WAYNE, Ind., Aug. 10.—A benefit for the Limberlost Camps Scholarship Fund was presented by the Limberlost Orchestra, Fabien Sevitzky, Musical Director, with Abram Chasins as soloist in Gershwin's 'Rhapsody in Blue', on Aug. 1. Mrs. W. Clyde Quimby donated her Palace Theater for the benefit. Her composition 'Conclusions' was played by the orchestra.

Tashamira, dance soloist, recently completed a three week engagement in the Carnegie Hall production of 'Chocolate Soldier.'

TORONTO'S "PROMS" CONTINUE

Guest Conductors and Soloists Add to Variety of Concert Series

TORONTO, Aug. 3.—Two well known American conductors, Victor Kolar and Erno Rapee, made their appearance with the Toronto Philharmonic on July 2 and 9. Mr. Kolar conducted the orchestra last season, but this was the first appearance in Toronto of Erno Rapee. Both conductors were very enthusiastically received by capacity audiences.

Mr. Kolar had prepared a varied program and included numbers by Massenet, Strauss, Reznick, Dvorak, Cadman, Herbert, Coates and Elgar. Enya Gonzalez, soprano, was guest artist. She sang with the orchestra arias from 'Mefistofele' by Boito, and 'The Marriage of Figaro' by Mozart. She also gave a group of Filipino folk-songs. Miss Gonzalez has an appreciative following in this city and her appearances are always anticipated with enthusiasm.

Mr. Rapee conducted the orchestra on July 9. His program included two important novelties: Smetana's 'Bohemian Dance Suite' and 'Dances of Galanta' by Kodály. The opening number was the Overture to the 'Marriage of Figaro' by Mozart, and the closing was Enesco's 'Roumanian Rhapsody No. I'. The guest artist was Dorothy Wilkes, a young Canadian pianist. Miss Wilkes played a group of solos by Chopin and Strauss. Her major contribution was as soloist in Liszt's Concerto for piano and orchestra in A. Mr. Rapee will return to Toronto in August and again conduct the orchestra.

Carola Goya Dances

The concert on July 16 brought two favorites as guests, Carola Goya, dancer, and Ettore Mazzoleni, guest conductor. Both have appeared before with the orchestra and one of the largest audiences on record gave them a warm welcome. Miss Goya presented seven dance episodes as her part of the program. She was accompanied by the orchestra in these and aroused the vast audience of nearly 7,000 people to tumultuous enthusiasm. She offered dances with music by Albeniz, de Falla, Retana, Granados and Turina. The orchestra under Mazzoleni opened with spirited playing of 'Russian Sailor's Dance' by Gliere and also gave Saint-Saëns's 'Dance Macabre' and Polka and Fugue from 'Schwanda' by Weinberger. The most important orchestral works were deeply moving presentations of Beethoven's Fifth Symphony and of Butterworth's 'A Shropshire Lad Rhapsody'.

Miss Goya while in Toronto visited the Royal Canadian Air Force Manning Depot No. 1, and gave a special performance before several thousands of young Canadian airmen. These concerts are arranged by Ernest Johnson, manager of the Toronto Philharmonic in co-operation with the visiting artists and are sincerely appreciated by the men of the armed forces of our country.

Mr. Mazzoleni was again guest conductor at the Promenade Concert on July 23. Oscar Natzke, bass, from New Zealand, was guest artist. Mr. Mazzoleni had prepared a varied program. Opening with Elgar's orchestral arrangement of Handel's Overture in D Minor, the conductor gave sparkling readings of selections from Walton's 'Façade Suite', and closed the first part of the program with an exhilarating interpretation of Dukas's 'Sorcerer's Apprentice'. The major work on the program was Symphony

No. 8 in B Minor of Schubert which the orchestra played with rare sensitivity. The closing works were Andante Cantabile for strings by Tchaikovsky and the conductor's own arrangement of Passacaglia and Fugue in C Minor by Bach.

Mr. Natzke, a newcomer to Toronto, made a very fine impression and revealed a voice of first-rate quality. He sang the 'Honor and Arms' aria from Handel's 'Samson', 'La Calunnia' from 'The Barber of Seville' and a rarely heard Mozart aria, 'When a Maiden Takes Your Fancy' from 'The Abduction from the Seraglio'. Mr. Natzke was very warmly received and responded with encores of a popular type. The large audience gave the conductor, Mr. Mazzoleni, an ovation. This concluded Mr. Mazzoleni's appearances as guest conductor for the season. The applause and enthusiasm of the audiences were well earned expression of appreciation for the work of one of Canada's young conductors.

Allard de Ridder was guest conductor and Orrea Pernel, violinist, guest artist on July 30. Mr. Ridder was formerly with the Los Angeles Philharmonic and later with the Vancouver Symphony. At present he is violist with the Hart House Quartet. Miss Pernel played in Toronto two seasons ago with the Toronto Symphony when she won enthusiastic recognition for her artistry. She played on this occasion the second and third movements of Beethoven's Concerto for violin and orchestra, and a group of solos. The orchestra gave a good account of itself in 'The Moldau', Smetana; 'Carneval Romain', Berlioz; and Liszt's Hungarian Rhapsody No. 2. The opening work was Mendelssohn's Symphony No. 4 in A, and the closing, was the 'Wedding March' from 'A Midsummer Night's Dream'

ROBERT H. ROBERTS

ROBESON IN TORONTO

Baritone Sings for War Relief—Parlow Gives Recitals

TORONTO, Aug. 4.—One of the largest audiences on record to greet a concert artist was that in Maple Leaf Gardens on June 29 to hear the famous American baritone, Paul Robeson. The concert was arranged by a committee of the Canadian War Services, and Mr. Robeson came as a guest and sang without fee on behalf of Canada's war effort.

Kathleen Parlow, violinist, who is now resident in Toronto, gave four recitals in the Concert Hall of the Conservatory of Music during July. These were arranged in connection with the Summer School of the Conservatory. Miss Parlow gave a demonstration of a wide range of violin music on her programs and introduced to her audiences rarely heard music of contemporary composers. Frances Marr was accompanist for Miss Parlow.

R. H. R.

Behymer Grandchildren Give Recital in Los Angeles

LOS ANGELES, Aug. 10.—Ida Selby presented her pupil, Barbara Behymer, pianist, in recital on July 12, assisted by Arvonne Behymer, piano; Marie Foo, soprano, and Robert Flack, accompanist. Barbara, with Mme. Selby at the second piano, played the Mendelssohn-Liszt 'On Wings of Song', Prelude No. 7, Op. 28; No. 20, Op. 28; Nocturne No. 2, Op. 9, all by Chopin; Debussy's 'Le Petit Berger',

and 'Clair de Lune', Reinhold's Impromtu, Op. 28, No. 3, and, again with Mme. Selby, the Rachmaninoff C Sharp Minor Prelude in an arrangement by Hesselberg. Arvonne Behymer played the Brahms 'Lullaby', arranged by Gest; Grieg's 'Elfentanz', and with Mme. Selby at the other piano, 'Anitra's Dance' by the same composer. Mme. Foo sang works by Martini, Charpentier, Hageman and Hahn. Both Barbara and Arvonne are granddaughters of L. E. Behymer, dean of American concert managers.

LILY PONS SINGS AT SOLDIERS' FIELD

Kostelanetz Leads Orchestra —Third Annual Negro Event Held

CHICAGO, Aug. 7.—Lily Pons, soprano, with her conductor-husband, Andre Kostelanetz, and a symphonic orchestra, appeared in Soldiers' Field on July 31, under the sponsorship of the Illinois Opera Guild and the Chicago Opera Company.

It was an experiment made by the opera company to test the potentialities of Summer opera and highgrade concerts. Miss Pons was in excellent voice and sang several operatic arias and numerous songs. Mr. Kostelanetz introduced Virgil Thomson's 'Mayor La Guardia' waltzes and Aaron Copland's 'A Lincoln Portrait', with Richard Hale as narrator. A good-sized audience assembled for Miss Pons's concert and although the great majority was almost a mile from the stage, an excellent amplifying system carried the soprano's voice to the far reaches of the field.

The third annual American Negro Music Festival was given at Soldier Field on July 12. Spirituals and other characteristic Negro works were played and sung by soloists, choruses and orchestras. J. Wesley Jones directed the massed choir and the soloists taking part included Muriel Rahn, soprano; Eddie South, violinist; Frankie Frambo, soprano, and Magnolia Lewis. Marian Anderson, was honorary chairman of the festival.

The Chicago Woman's Chorus, Lucy Atkinson, director, sang for the Jubilee celebration of the Woman's Benefit Association in the Morrison Hotel on July 22. The soloists were Eugenia Derendal, dramatic soprano, and Lillian Prior, lyric soprano.

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ST. LOUIS ENJOYS
MUNICIPAL OPERA

Popular Singers Appear in
Lighter Works—Dancing
and Sets Attract

ST. LOUIS, Mo., Aug. 2.—The second week of Municipal Opera, June 14 to 21 brought the return of Evelyn Wyckoff in the role of Sally in the opera of that name. Miss Wyckoff, again displayed a charming voice and personality. She shared honors with Willie Shore, the comedian. Rain interfered greatly with the attendance.

Particularly timely in its "locale," "Song of The Flame" was the third work of the season, June 22-28. Wilbur Evans was the Volodya; Bob Lawrence the Konstantin and Martha Errolle, Anuita (The Flame), and these three, with fine choral and orchestral support made the work outstanding. Patricia Bowman did some beautiful dancing.

The fourth production of the season, June 29 to July 5 was Vincent Youman's "Hit The Deck", put on in lavish fashion by Richard Burger. Evelyn Wyckoff, Lee Dixon, Sue Ryan, John Tyers and others kept up the pace of this patriotic melange and "The Debionairs" and Stuart Morgan Dancers, added to its effectiveness. The management cooperated with the local recruiting authorities in featuring "Coast Guard" Week. Again the sets of Watson Barratt brought much applause.

The fifth week, July 6-12, brought a return of "No, No, Nannette", with Joan Roberts, Nick Long, Jr., Ruth Urban, Al Downing, Sue Ryan, and others contributing to its success.

'New Moon' Produced

The high spot of the season thus far was reached in the production of "New Moon" during the following week. In the role of Mariana, Marthe Errolle distinguished herself and a similar success was made by John Tyers as Captain Duval and Robert Shaffer as Phillippe. Chorus and orchestra under Jacob Schwartzdorff were at their peak. Other members of the cast were: Virginia Bolen, Frederic Persson, Frederick Tozere, Vincent Vernon, Al Downing and Colette Lyons.

In direct contrast, the seventh production of Gershwin's "Girl Crazy" during the week of July 20-26, brought a swirling show of comedy and dancing, the cast including a return engagement of Willie Shore.

Vincent Youman's "Wildflower" was seen the week of July 27 to Aug. 2. It provided the local debut of Natalie Bodanya, of the Metropolitan Opera Co. Miss Bodanya's singing was of high order, but she is not acquainted with the acting requirements of light opera.

Robert Shafer, William Lynn, Virginia Bolen, Frederic Tozere and Sibyl Bowan were other important members of the cast.

HERBERT W. COST

'MERRY WIDOW'
SUNG IN DENVER

Summer Opera Sponsored
by 'Post' and Given in
Cheesman Park

DENVER, Aug. 7.—The ninth annual production of Summer Opera sponsored by the Denver Post was presented at Cheesman Park July 14 to 18 inclusive. The opera chosen this year was "The Merry Widow" and in the four performances it is estimated that approximately 125,000 people witnessed the productions. The peak attendance was on Thursday night when a record crowd of 55,000 jammed their way into the large park.

Beverly Beryl Blagen made a distinct impression in the title role and brought much charm and vocal ability to her interpretation of the part. Jack Taylor proved a vivacious and capable Danilo. Helen Unfug as Natalie, Fred Burkett as Jolidon, and George Runyan as Popoff all contributed much to the success of the production. The Cushing Ballet which has become one of the traditions of these performances was particularly effective. The entire production was produced and conducted by John C. Kendel, director of music education in the public schools.

A delightful performance of the "Coffee" Cantata of Bach was presented by Florence Lamont Hinman for the benefit of the music fund at Lowry Field. Walter Mills was soloist and his lovely baritone voice showed to excellent advantage. Loretta Louise Johnson sang the soprano part.

The Denver Municipal Band conducted by Henry Everett Sachs is attracting large audiences to City Park each evening during the Summer. The band of thirty-eight carefully selected musicians prove an important part in our Summer music program.

J. C. K.

Rochester Philharmonic Plans

ROCHESTER, N. Y., Aug. 10.—The Rochester Philharmonic in the 1942-43 season will offer twelve evening concerts, all scheduled for Thursday nights, with the exception of the Nov. 27th program. This will take place on the day following Thanksgiving Day. José Iturbi will conduct eleven of the twelve concerts, and one will be conducted by Guy Fraser Harrison, associate conductor. Soloists will be Dorothy Maynor, Lauritz Melchior, Artur Rubinstein, Mr. Iturbi and the Argentinita Dancers.

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Stadium Closes Its 25th Series

(Continued from page 8)

Schuman work, with its five brief "Shots," "Horse Race," "Fashion Show," "Tribal Dance," "Monkeys at the Zoo" and "Parade" remains clever, witty and original in its new orchestral form. Other works were Brahms's Third Symphony and Stravinsky's "Fire Bird" Suite.

In an all-French program under Mr. Smallens, John Corigliano, concertmaster of the Stadium Orchestra, played Saint-Saëns's third violin Concerto and Chausson's "Poem." The general excellence and smoothness of his performance brought him fervid applause. Ravel, Debussy and Franck were other stars in the constellation of French composers.

Anderson Admirers Crowd Stadium

Marian Anderson's admirers flocked to the Stadium on July 16 to build the largest attendance of the season to date—about 15,000. Miss Anderson sang a recital within a concert, for the number of encores required constituted that. Three arias were offered in the body of the concert, "Pleurez, pleurez, mes yeux" from Massenet's "Le Cid"; "O Don Fatale" from Verdi's "Don Carlos"; Handel's "Ombra mai Fu," and at the close of the evening, Negro Spirituals, superbly sung, and other works by Dvorak and Schubert. In all, her artistry was at the top of its bent as the audience was well aware. Efrem Kurtz, appearing for the first time at the Stadium this Summer, offered a lively program consisting of a dance from Delius's "Koanga," a Rossini Overture, Khrennikov's Symphony No. 1, played for the first time at the Stadium, and Fernandez's "Batuque." Franz Rupp was Miss Anderson's accompanist in the encores.

Mr. Kurtz conducted Schubert's Seventh Symphony as his main offering the next night, and on July 18 Katchaturian's piano Concerto, with William Kapell as the skillful soloist. The pianist responded to applause with a minor recital of encores. A movement from Glière's "Ilya Mourometz" and Tchaikovsky's Fifth Symphony completed the program. The fourth concert under Mr. Kurtz's leadership brought an all-Russian program, with the exception of Brahms's Fourth Symphony.

Yehudi Menuhin's train from California was delayed and he did not arrive in time for rehearsals, but the fact was not apparent in his well rounded and well coordinated performance with the orchestra in the Beethoven Concerto on July 20. Mr. Menuhin's other offerings consisted of the Saint-Saëns "Havanaise" and Sarasate's "Gypsy Airs." Orchestral works included a "Hawaiian Festival" Overture by Dai-Keong Lee, which had its first performance, and the Allegro and Dance Lesguine from Katchaturian's "Dance Suite," played for the first time in the United States. Mr. Kurtz conducted.

Herbert Elwell's Introduction and Allegro was one of two novelties July 21. It received its first performance under Mr. Kurtz. The other was Carlton Cooley's "Promenade" from the composer's three "Eastbourne Sketches." Both were well received. The major work was Schumann's Second Symphony. The Elwell Introduction proved to be a slow-paced and dignified movement, while the Allegro had spirit and was appealing melodically. Mr. Kurtz concluded his Stadium engagements the next night with performances of Berlioz's "Fantastic" Symphony, Barber's Adagio, and as the novelty, Leigh Harline's "Civic Center" Suite. In the last, an adding machine forms part of the in-



Efrem Kurtz



Howard Barlow



Dean Dixon



Lorin Maazel

strumentation of the third section, entitled "Tax Payers." The work proved to be what its title implied, witty and diverting.

Andre Kostelanetz conducted the orchestra while his wife, Lily Pons, sang arias from "Lucia," "Sadko" and "Lakme," the Mozart-La Forge Variations, with Frank Versaci, flutist, playing the obbligato, and encores on July 23. The crowd was applauding, receiving Miss Pons's well wrought interpretations with relish. Mr. Kostelanetz led the orchestra in Virgil Thomson's "Canons for Dorothy Thompson" and the "Mayor La Guardia" Waltzes, which His Honor arrived too late to hear. Both were first New York performances, and, to judge by the throng's appreciative reception, accurate portraits. Other works offered were Schubert's "Rosamunde" Overture and the Tchaikovsky "Romeo and Juliet" Overture-Fantasia.

Mr. Smallens led the orchestra in two symphonies, Mozart's C Major (K. 551), and the Tchaikovsky Fifth, on July 24. Ania Dorfmann, gifted pianist, was soloist in the Beethoven Concerto in C under the baton of Howard Barlow on the following evening. The entire program was of unusual interest, Miss Dorfmann playing the early Beethoven work with a lucidity and sense of proportion that were revealing, even in the large spaces of the Stadium. Her grasp of style was acute, and in technical matters her performance was impeccable. An audience of unusual size, well over 7,000, gave both soloist and conductor an ovation. Mr. Barlow's interpretations, in the "Leonore" Overture No. 3, and in the Beethoven Sixth, as well as in the Concerto, were models of musically insight and interpretative skill. The next night, July 26, the same conductor offered a program of Viennese music, the principal work being the Mozart Symphony in G Minor (K. 550), which received a smoothly-paced and expressive performance.

Heifetz Plays After Storm

The night of July 28 was the night of the storm, when the acoustical shell was destroyed by lightning and wind.

Approximately 9,000 persons, deprived by the storm the previous evening of their opportunity to hear Jascha Heifetz, cheered his performance of the Brahms Concerto under the baton of Fritz Reiner. The program was devoted to the one composer and included also the Fourth Symphony and "Academic Festival" Overture, both excellently played. But it was the soloist's evening, and he gave an incandescent performance. Two encores were required: Brahms's Hungarian Dance No. 7, and the Hora Staccato by Dinicu-Heifetz.

On the 30th, the presentation of Strauss's "Gypsy Baron" had to be postponed because of the demolition of the shell, and Mr. Heifetz repeated the Brahms Concerto on a program which also included the Overture to Verdi's "Sicilian Vespers" and Mendelssohn's "Italian" Symphony. Mr. Heifetz, who donated his services upon this occasion as a gesture of aid to the series, again gave a superlative interpretation of the masterwork. A train of encores was prevented by a

sudden downpour of rain at the conclusion of the concert proper.

Rain preventing music on July 31, on the following night a novel ensemble made its debut on a reinforced bandstand, the First Piano Quartet, consisting of Adam Garner, Henry Holt, Vladimir Padwa and George Robert. The orchestra, after playing the Tchaikovsky "Pathétique" in the first half, withdrew and left the stage and applause to the Quartet. The four performers revealed skill in ensemble and admirably blended tone. The group utilized its own transcriptions and they played the "Coronation Scene" from "Boris Godunoff's", Ravel's Bolero, Weber's "Invitation to the Dance", the "Fire Music" from "Die Walküre" and other works, with consistent technical ability. The applause was prolonged and the exceptionally large audience—about 9,000 persons—requested four encores. Mr. Barlow on the next night, Aug. 2, offered a Bizet-Debussy program, attended by a modest-sized throng.

Josef Lhevinne's performance of the Tchaikovsky B Flat Minor Piano Concerto on Aug. 3 was a triumph of musicianship over the forces of banality as represented by popular conceptions of this much over-played work. Eloquent, tender, persuasive and dramatic by turns, Mr. Lhevinne's interpretation was a superb tribute to the art of the composer and interpreter. Mr. Barlow led the orchestra in a well integrated accompaniment and able expositions of the Preludes to acts one and three of "Lohengrin," "Siegfried's Rhine Journey" from "Götterdämmerung" and the preludes to acts one and three, and the Liebestod from "Tristan". Mr. Barlow led the orchestra in his last concert, offering an "American" program on Aug. 4.

(Continued on page 33)

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MUSICAL AMERICA

BALLET ENGAGES GUEST CONDUCTOR

Gregor Fittelberg to Lead Ballet Russe de Monte Carlo in Key Cities

S. J. Denham, director of the Ballet Russe de Monte Carlo, announces that Gregor Fittelberg has been engaged as guest conductor for next season and will conduct the orchestra of the Ballet in the key cities of the country during the season 1942-43. Mr. Fittelberg, who was associated with the Diaghileff Ballet in the early twenties, is an authority on the Russian Ballet. When the Ballet Russe de Monte Carlo begins its new season at the Metropolitan Opera in October, Mr. Fittelberg will conduct the ballet orchestra in New York for the first time. Meanwhile he will be heard twice on the air, with the NBC Symphony broadcasts on Aug. 22 and 29.

Mr. Fittelberg experienced the bombardment of Warsaw in 1939, escaped to Paris through Italy, and conducted in The Hague and Paris in the Spring of 1940. A series of concerts in London, Bristol and Lisbon followed in the same year. Born in Dinaburg, Livonia, he began his career at the age of twenty, when he led the Berlin Philharmonic from 1908 to 1911. He signed a six-year contract with the Vienna Opera which was cancelled at the outbreak of the first World War. From 1914 to 1918 he was guest conductor of Serge Koussevitzky's orchestra in Russia, becoming conductor of the orchestra in 1920. In 1920 and '23 he led the Diaghileff Russian Ballet in London, Paris, Monte Carlo, Brussels and other cities. He also was chief conductor of the Warsaw Philharmonic from 1924 to 1935 and in 1925 was engaged for the first time at the Teatro Colon in Buenos Aires. Since then he has returned there six times, including an engagement in 1940-41. He was named director of the Polish Radio Orchestra in 1935.



Gregor Fittelberg

MILWAUKEE SERIES CONTINUES TO DRAW

Speaks, Pons and Tibbett Are Soloists—Bojanowski and Kostelanetz Conduct

MILWAUKEE, Aug. 1.—Notwithstanding the vagaries of the weather music lovers have heard four beautiful concerts at the Blatz Temple of Music at Washington Park.

On July 7 Margaret Speaks, soprano, and the Wisconsin Symphony, Jerzy Bojanowski conducting, gave a charming program. Miss Speaks sang the 'Depuis le jour' aria from 'Louise' with tenderness and charm, and from then on devoted herself to shorter items, among them two songs, 'Morning' and 'Sylvia' by her uncle Oley Speaks, 'Let My Song Fill Your Heart' by Ernest Charles Molloy, 'The Kerry Dance,' and Ardit's 'Il Bacio'. The orchestra under their own conductor more than delighted the audience with the gay G Major Symphony of Haydn, three dances from Tchaikovsky's 'Nutcracker' suite and 'On the Trail' from Grofe's 'Grand Canyon' Suite. Other works were 'La Forza Del Destino' overture by Verdi and Fantasy from Puccini's 'La Bohème'. As always under Mr. Bojanowski, the orchestra gave Miss Speaks fine support.

Tibbett Draws Large Throng

Lawrence Tibbett gave the next concert on July 14 and drew the first large crowd. Mr. Tibbett sang the Credo from 'Othello' and 'Eri Tu' from 'A Masked Ball', Verdi; 'Pilgrim's Song' by Tchaikovsky, 'Serenade' by Schubert. Then came the encores all were waiting for, 'Mandalay' and 'Glory Road' and others. The orchestra led by Mr. Bojanowski accompanied the singer and gave a fine program of its own. The 'Negro Parade' by Stringfield, heard for the first time in Milwaukee, was a gay and happy work; the 'Martha' Overture, the waltz movement of Tchaikovsky's 'Pathétique' Sym-

phony and 'Roumanian Rhapsody' by Enesco were all splendidly performed.

On July 21 Music Under the Stars presented the Metropolitan Quartet, John Carter, tenor; Eleanor Steber, soprano; Robert Weede, baritone, and Anna Kaskas, contralto. Donald Griffen, the Park concert manager, is to be congratulated for bringing these excellent singers here. Mr. Carter was the only one of the four who had appeared here before. His solo was 'Una Furtiva Lagrima' from 'L'Elixir D'Amore' by Donizetti. Miss Steber's solo, the 'A fors e lui' from 'Traviata' was beautifully sung and the same must be said of Miss Kaskas's performance of Rossini's 'Una voce poco fa' from 'The Barber of Seville'. Two quartets from 'Martha' and one from 'Rigoletto' were given, a duet from 'Lakme' was sung by the Misses Steber and Kaskas, a duet from 'La Forza del Destino' by Messrs. Carter and Weede, one from 'Blossomtime' by Miss Steber and Mr. Weede, from 'Sweethearts' by Miss Kaskas and Mr. Carter. The orchestra under Mr. Bojanowski offered the Overture to 'Hänsel and Gretel', Scherzo from Mendelssohn's 'Midsummer Night's Dream', 'Acceleration Waltz' by Strauss and excerpts from the 'Scheherezade' Suite by Rimsky-Korsakoff, the last especially well done.

On July 28 the Pons-Kostelanetz concert was scheduled but it rained. Fortunately the weather man gave us a perfect night, complete with moon, the next evening. The largest crowd of the season so far gathered to hear the famous soprano, about 26,000 in the reserved seats and many more in the park. Miss Pons, as usual, was a picture and won her audience at once. She sang arias from 'Lucia' and 'Lakme', Rimsky-Korsakoff's 'Song of India' and the Variations of Mozart-La Forge with a flute obbligato played by Frank Versaci, a member of the orchestra. The 'Blue Danube' waltz and 'Estrellita' called forth rounds and rounds of applause. The orchestra under Mr. Kostelanetz drew from Schubert, Ibert, Debussy and Tchaikovsky. The Kostelanetz arrangement of Debussy's 'Claire de Lune' and the '1812 Overture' of Tchaikovsky were outstanding.

ANNA R. ROBINSON

Foldes Gives Concerts in Provo

Andor Foldes, pianist, is appearing at the fourth music festival of the Brigham Young University in Provo, Utah. He was scheduled for ten concerts during the six-week festival which began on June 18. On July 1 he gave a recital at the Western Washington College, Bellingham, Wash., and also gave a series of masterclass lectures there. On June 15 he played for the Summer School of Kansas State College, Manhattan, Kans., and on June 16 at Bethany College, Lindsborg, Kansas.

Elfenbein Plays in Pearl River

Ethel Elfenbein, pianist, was soloist at the Spring Concert of the combined Choral Clubs of Pearl River, N. Y., on June 2, in the

Pearl River High School Auditorium. Elizabeth Stine led the women's group and Robert Ruffing, the men's. Elaine R. Etling and Paul Little were the accompanists. Miss Elfenbein was also heard at a concert for Russian War Relief in the Carnegie Chamber Music Hall on May 9 when she appeared on the program with the Rolland Choral Singers. Other soloists were Henri Mondi, Jean Spitzer, and Paula Fire.

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Backstage After His
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Music Association; Linda Cappabianca,
Member of the Executive Board;
Sarah F. Smith, Secretary, and E. H.
Schwenker of the
Civic Concert
Service, Inc.



SGAF Photo Service

STAMFORD, CONN., Aug. 1.—The last concert of the Civic Music Association's current series was given by Jan Pearce while the annual membership campaign was being held and it served as an impetus to the enrollment. This past season the course included the Don Cossack Chorus under Serge Jaroff, Erica Morini, Luboshutz and Nemenoff and Mr. Pearce.

At the conclusion of the membership week Mr. Benton H. Grant,

president of the C.M.A. announced that due to the overwhelming request of the membership, Luboshutz and Nemenoff would again be included on the concert series. In addition the following will appear this coming season: Roland Gundry, the Salzedo-LeRoy-Scholz-Salzedo Ensemble and Thomas L. Thomas. Mr. E. H. Schwenker, special representative of the Civic Concert Service, Inc., assisted the Stamford association.

SERIES IN ST. LOUIS
BY LITTLE SYMPHONY

Walter Steindel Conducts First of
Five Concerts with His Brother
as Soloist

ST. LOUIS, Mo., Aug. 5.—The series of concerts by the Little Symphony got under way on July 31 in the Washington University Quadrangle on a sultry evening. The first of five concerts was conducted by Walter Steindel of Chicago, brother of Max Steindel, associate conductor of the Orches-

tra, who appeared as the evening's soloist. The orchestral program included works by Mozart, Gretry-Mottl, Henry Hadley, Johann Strauss and Smetana. Max Steindel's playing of 'cello solos, 'Kol Nidrei' by Bruch and Hungarian Rhapsody by Popper, with orchestral accompaniment, showed fine artistry. He played two encores with his brother at the piano.

Bobby La Marchina, talented young 'cellist, for the past three years a pupil of Emanuel Feuermann, was presented in concert in the Washington University Quad-

rangle on July 24. He was assisted by an orchestra of Symphony Players, who presented the first half of the program under the baton of Max Steindel. Mr. La Marchina, with Josephine Gottschalk at the piano, then gave the remainder of the program. He made his first appearance here in 1937 with the St. Louis Symphony, at the age of nine.

Gottfried Galston, pedagogue and artist gave his final recital at Brown Hall, Washington University on July 17.

H. W. C.

PITTSBURGH ENDS
'LAWN CONCERTS'

Saudek Leads Little Sym-
phony in Tenth Season
of Summer Events

PITTSBURGH, Aug. 9.—The tenth season of Summer Night 'Pop' Concerts on the Hotel Schenley Lawn, closed on Aug. 7, with a banner attendance.

These concerts were inaugurated ten years ago by May Beagle, using the Little Symphony of thirty-five players under the conductor, Victor Saudek. The majority of the players are members of the Pittsburgh Symphony's Winter organization. Pittsburgh's leading vocal and instrumental artists are featured as soloists. There is a unique charm to these concerts. The veranda and terrace of the hotel afford opportunity for entertaining, and dinner parties preceding the concerts are the popular rule throughout the concert season. An annual Gay Nineties party is given, when the program contains the Popular Hits of the 90's, the 'Floradora' Sextet, 'Cake Walk', and the 'Old Timer's Waltz Medley' in which the audience joins in singing.

Among the soloists heard during the season just closed under the baton of Victor Saudek were Reed Kennedy, Dick Fulton, Madelyn Ward, Mary Martha Briney, Betty Ellen Morris, John T. Kirby, Alice Steinmark, Marian Clark and Kathryn Brose, duo pianists; Josephine Harris, Armand Basili, Annette Rosenson, Wolfgang Schanzer, Martha Henzi, Edith Cantor Lazar, Si Lita Haley, Elizabeth Osterloh, Viola Steele, Sarah Logan, Dorothee Jones, Robert Gearinger, Fred Schmidt, John Nolton, Fred Miller, Clare Lynch, Virginia Stephenson, Zelma Pallegrini, Edward Schmidt and Hamilton Beck.

Sykora Addresses Meeting of
'Arts and Sciences'

The Artes y Ciencias de las Americas, Inc., founded by Bogumil Sykora, 'cellist, for the purpose of fostering good-will and friendship between the American people, held its initial reception at the National Arts Club on June 21. Many distinguished North and South Americans attended. Mr. Sykora spoke both in English and Spanish. A short musical program was given by Maria Inez Gomez Carrillo, Argentina pianist, and Sylvia Light, American soprano.

STEWART SUBMITS
SYMPHONY PLAN

Proposes Formation of Baltimore Association with Aid of Civic Funds

BALTIMORE, Aug. 10.—Plans for the formation of a Baltimore Symphony Orchestra Association have been proposed by Reginald Stewart, director of the Peabody Conservatory of Music, who outlined this proposal for broadening the musical activities in the city before the members of the newly formed Music Board of Baltimore.

This reorganization plan offers opportunity for the establishment of a symphony orchestra of the first order having support of the funds from civic sources to the amount of past budgets \$50,000 for which the city will be assured of eleven or twelve popular-priced concerts and, through an additional subscription fund of a proposed \$62,750, a series of higher priced concerts, in all representing a season of twenty weeks. Voluntary support towards this additional amount is said to be in sight. This budget is prepared to support an orchestra of ninety members, a conductor of prominence and children's programs.

Music Board Approves

Mr. Stewart, as a newcomer to Baltimore, in his proposal may well aid the Music Board of Baltimore to solve the problem of the local symphony group, which, due to the resignation of the former Municipal Director of Music, Frederick R. Huber, and the withdrawal of scheduled events of the current season, aroused public interest. The plan, as proposed by Mr. Stewart, has met with approval of the members of the Music Board, and Mayor Howard W. Jackson has enthusiastically indorsed it.

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SAN ANTONIO OPERA REENGAGES DR. WICK

To Conduct 'Firefly' at First
Outdoor Performance in
Sunken Garden Theatre

SAN ANTONIO, TEX., Aug. 10.—Otto Wick, Dean of Fine Arts at the University of San Antonio, has again been engaged to conduct the performances for the San Antonio Civic Opera Co. Mrs. Lewis Krambs Beck, director.



Dr. Otto Wick

Friml's 'Firefly' with Lois Kirkpatrick in the title-role. This will be the fourth season that Dr. Wick is conductor for the Civic Opera Company. Dr. Wick has conducted opera in New York in the Manhattan and the Lexington Opera Houses and was on the staff of the National Broadcasting Company in New York for several years. He was chorus master for Ziegfeld's production of Friml's 'Three Musketeers' and musical director of the New York Liederkranz Society for ten years.

Hain Reengaged for Montreal Opera

William Hain, tenor, has been reengaged to sing for the Montreal Opera season in September in three leading roles. On Aug. 15 he is to appear under the baton of Koussevitzky at the Berkshire Music Center in the Bach 'Magnificat' and Beethoven Ninth. In October he will go on tour for two months with the Charles L. Wagner production of 'La Bohème'. At the close of the tour, he will appear as soloist with the Cincinnati Symphony in a pair of concerts and for the remainder of December is booked in recital.

Callinicos Conducts Own Work for King George

Constantine Callinicos, Greek conductor, pianist and composer, wrote a 'Kyrie' which he dedicated to King George II of Greece for the occasion of his attendance at the service at the Greek cathedral of New York on June 21. The composer conducted the work on that occasion.

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desires to join the faculty of a music school or music department of a university as teacher of piano, composition and symphonic analysis.

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For the past six years on faculty of a New York school giving courses and private instruction in the above-mentioned subjects.

Further details and references on request. Address Box 826, care of MUSICAL AMERICA, 113 West 57th Street, New York, N. Y.

CARMEL HOLDS ANNUAL BACH FESTIVAL

Gastone Usigli Conducts for Fifth Year—B Minor Mass Dominates Week

CARMEL, CALIF., Aug. 10.—The eighth annual Bach Festival was celebrated at Carmel-by-the-Sea, July 20-26. The Festival week, conducted for the fifth year by Gastone Usigli, and managed by Dene Denny and Hazel Watrous, presented four evening concerts and two afternoon organ recitals dedicated to the music of Bach, his predecessors and contemporaries. Three lectures and two presentations of the B Minor Mass were also given.

Prior to each concert a quartet of trombones played Bach chorales from the tower of Sunset Auditorium. Each year Chandler Stewart, Sr., and his three sons, Alan, Donald, and Chandler, Jr., have made this contribution. This year Chandler, Jr., was supplanted by Louis Carpenter, because the eldest son was called to government service.

Monday's program was as follows: Opening Chorus of the Magnificat—"My Soul Doth Magnify the Lord"; Overture in C No. 1 for orchestra; Recitative and air for tenor from Cantata 78, 'Thy Blood, Which Doth My Guilt Redeem' sung by Russell Horton, tenor, with flute obbligato by Helen Mead Little; Concerto in C for two pianos and orchestra, played by Lillian Steuber and Ralph Linsley; Cantata No. 11, 'Praise Our God', for chorus, soloists and orchestra. The soloists were Peggy Turnley, soprano; Ruth Terry Koechig, contralto; Russell Horton, tenor, and Merwyn Dant, bass.

Tuesday's concert included works of miscellaneous composers. The Concerto in B Minor for viola and orchestra was played by Rubin Decker. Noel Sullivan, bass, long associated with the festival, sang two arias, one from 'Cadmus and Hermion' by Lully, and 'Diane Impitoyable' from 'Iphigenia in Aulis' by Gluck. Lillian Steuber endeared herself to her audience with two sonatas of Scarlatti, and later in the program played the Concerto in A for piano and orchestra by Mozart. A charming group of madrigals by Morley and Byrd, and the psalm 'Have Mercy On Me, O God' by Byrd were sung by Phyllis Moffet, Claramae Turner, Harvey Smith Spencer, Merwyn Dant, Ruth Terry Koechig and Julian Lieban.

Mader Gives Organ Recitals

Wednesday was devoted to the first of the three lectures by Alfred Frankenstein, and an organ recital of Bach's works by Clarence Mader. Mr. Mader distinguished himself at this and the Friday recital by his under-

standing interpretations. Mr. Frankenstein's Mozart lecture, and his study of the history of the 'Sanctus' of the Mass, were outstanding.

The Thursday evening concert was concerned with Mozart compositions. It contained 'Eine Kleine Nachtmusik', the violin Concerto in A played exquisitely by Doris Ballard, and a delightful presentation in costume of 'The Impresario'. Soloists for the little opera were Vera Osborne, Margaret Engel, Edgar Iverson, and Merwyn Dant. The guest conductor for this work was Erich Weiler. Saturday's concert contained the 'Brandenburg' Concerto No. 3 in G, the Bach violin Concerto in E played by Inez Lauritano, a costumed performance in English of the 'Coffee Cantata' and a repetition of the Cantata 'Praise Our God'. Soloists for the 'Coffee Cantata' were Fern Sayre, Merwyn Dant, and as narrator, Julian Lieban. Fern Sayre as Lieschen delighted her audience with her lovely voice as well as her clever bit of acting.

Old Mission Is Setting

The climax of the whole week, as always, was the singing of the Mass in B Minor. For this occasion the clergy of the old Mission San Carlos Barromeo permit the use of the historic edifice. In addition to the soloists mentioned earlier, Claramae Turner, a young San Francisco mezzo-soprano, was heard in the Mass.

ELEANOR V. SHORT

JULY MUSIC FESTIVAL IN WINSTON-SALEM

Mozart Operas and Ballet and Bacon's 'A Tree on the Plains' Presented

Winston-Salem, N. C., Aug. 10.—A four-day music festival, including two evenings of opera and two orchestral programs was presented at the Reynolds Auditorium and in the open air in Reynolds Park on July 22, 23, 25 and 26. The first program was devoted to Mozart's comic operas 'The Impresario' and 'Bastien and Bastienne' and the ballet 'Les Petits Riens'. Clifford Bair, director of the festival, made the translation of 'The Impresario', and Jacqueline Dorminy designed the choreography for the ballet.

The second night presented Ernst Bacon's American opera, 'A Tree on the Plains'. Leading roles were sung by Thomas Griffin, Rita Gottheimer, J. B. Hensley, Doris Marshall, Mr. Bair, Made Kountz, Sara Shuford, Lawrence Weaver and Ella Lou Taylor. Mr. Bacon was present for the performance.

A symphony concert of well known works was heard on the third evening and the festival closed with an outdoor concert presented by choral, band and orchestral forces. All programs were free to the public, funds having been raised by subscriptions. The festival was sponsored by the Chamber of Commerce and a Citizens Music Committee.

Private Kennedy at Pine Camp, N. Y.

Private Steven Kennedy, baritone, has been sent to Pine Camp, N. Y., for his basic training. He has been singing at Pine Camp on the average of three times a week, appearing also in broadcasts. On July 26 he gave a complete recital.

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LIST CHORAL COURSE BY FATHER O'MALLEY

Conductor of Paulist Choristers
To Teach at Chicago
College in Fall

CHICAGO, Aug. 8.—The Rev. Father Eugene O'Malley, C.S.P., noted conductor of the Paulist Choristers of old St. Mary's Roman Catholic church of this city, will conduct a course in choral music at the Chicago Musical College commencing with the Fall term on Sept. 9, according to announcement just made by the college's president Rudolph Ganz.

Father O'Malley

The material for discussion and analysis will include choir training, ensemble singing, principles of repertoire selection and interpretation, Gregorian Chant, polyphonic music, madrigals, post-polyphonic music and modern choral music, both sacred and secular.

Father O'Malley received his early training under Father William Finn, founder of the famous Paulist Choristers, and was among the young men and boys who accompanied Father Finn to New York in 1918 when the latter established the Paulist Choristers in that city. In 1925 Father O'Malley went to Europe where he continued his musical studies both in England and on the Continent. He received his Doctor of Music degree from DePaul University. In addition to his regular appearances with the Paulist Choristers in church and concert work, Father O'Malley is nationally known as an authority and lecturer on choral music.

M.

SUMMER CLASS AT WHITE PLAINS

Faculty Members of
Caroline Beeson Fry's
Summer Session and
Visitors at 'Jause,'
White Plains, In-
clude Lothar Waller-
stein, Wolfgang
Martin, and Mrs. Fry
(Center)



WHITE PLAINS, Aug. 10.—The Summer session at the studio of Caroline Beeson Fry offered an opera class under the direction of Dr. Lothar Wallerstein, who was assisted by Wolfgang Martin. Members of the opera class included Kathleen Roche, Regina Reznik, Mrs. Rudolph Berle, Elizabeth Bowman, Mary Pellegrino, Robert Sayville and Luis Alberto

Sanchez. Classes in body technique were held by Elizabeth Bowman prior to each opera class, and also in an evening session. In addition to private teaching, Mrs. Fry held weekly repertoire classes for all students and a voice clinic for teachers. Priscilla B. Larrabee, voice teacher of Worcester, Mass., assisted Mrs. Fry and was an editor of the opera class.

BERKSHIRE CONCERTS CONTINUE

(Continued from page 7)

Luboshutz and Genia Nemenoff as soloists, and Brahms's Fourth Symphony on the program of Saturday evening, Aug. 8; and of the Handel Concerto Grosso in B Minor, a twentieth-century Concerto Grosso by the Czech composer, Bohuslav Martinu, and Tchaikovsky's Fourth Symphony on Aug. 9.

Created Vital Ensemble

There has been for some years a popular and mistaken legend to the effect that Dr. Koussevitzky rides as conductor upon the surface of the

Boston Symphony Orchestra, profiting by the technical unanimity that comes from a faultlessly assembled body. He has been credited more with powers of supervision than of evocation. For anyone who has heard the newly created student orchestra this summer at Tanglewood and witnessed the life that Dr. Koussevitzky has breathed into this organization, the man must be hailed as a vitally creative force.

The string section of the new group is superb, as is the horn choir. Since the first desk men are shifted every week, one can comment only on the instrumentalists who played solos during the concerts of August 8 and 9. The first clarinet and bassoon, all three trombones and the timpanist were outstanding. This orchestra has a highly individual tone quality, not at all similar to that of the Boston Symphony, but none the less affecting.

With such a group, it was to be expected that the standard works of Handel, Brahms and Tchaikovsky would go well. But the difficult grosso of Martinu was an achievement that deserves extra credit. Presented last winter for the first time, by the Boston Symphony Orchestra, this work is sonorous, well made from the structural standpoint, and thematically interesting. Its harmonic texture and basic ideas may not appeal to every listener, but the composition has solid merit.

The Hanson symphony, also a recent work, had its moments of interest, which were most architectural. A certain amount of eclecticism did not obscure the composer's good workmanship and often compelling material. Dr. Koussevitzky and the orchestra achieved fine results in this score.

Two sets of duo-pianists made their appearance in the second weekend of concerts. Jesus Maria Sanroma and Bernard Zighera did a dazzling job with the difficult solo parts of the Martinu Concerto Grosso; and Luboshutz and Nemenoff contributed some of the finest playing of their American career in the Mozart E-Flat Major. The cadenzas of the Mozart work, devised by Mr. Luboshutz, were wholly in the vein, as was the entire pianistic approach of these collaborators. They were given an ovation.

Students Give Opera

Less glowing words must be set down about the student performance of 'The Merry Wives of Windsor'. The score itself is fairly worn and old-fashioned, with the exception of

Mistress Ford's first-act aria, and the three act-finales of the plot. Given an extraordinary cast and a big stage to work on, a revival of the Nicolai work might be successful. But, of the singers in the performance of August 7 (there is to be an alternating cast in the same opera on August 13), only Mack Harrell as Ford turned in what can be accounted an outstanding characterization. His singing and acting were first-class. Mario Lanza, a talented young tenor who appeared as Fenton, bears watching, and Christine Johnson did some good work as Mistress Page. James Pease, the Falstaff, overplayed the Fat Knight's riddaldry. His singing was generally acceptable.

The settings of Richard Rychtarik, constructed by his students in the Center's stage designing class, were very effective and made fine use of the somewhat constricted platform of the Tanglewood theater. Herbert Graf's direction was also to be praised, with the exception of some extravagant moments in the Windsor Forest episode. Boris Goldovsky and the orchestra under his direction, which was drawn from the Center's department of music and culture, did not do so well. Rhythms were occasionally unstable and there was not enough dynamic surge. On the whole, however, this was an earnest attempt at a score which is not altogether worth reviving.

Sten Makes Recording

Suzanne Sten, mezzo-soprano, made her first orchestral recording in July with an orchestra conducted by Erich Leinsdorf of two arias by Massenet, one from 'Le Cid' and the other from 'Herodiade'. Miss Sten will be guest artist on the Columbia Broadcasting System's 'Great Moments in Music' on Sept. 2, singing excerpts from 'Martha' in a nationwide broadcast.

Wood, Le Roy and Reeves Give Concert in Pittsfield

PITTSFIELD, MASS., Aug. 4.—Pamela Wood, British soprano; René Le Roy, flutist, and George Reeves, pianist, gave a joint concert on July 7 at the Berkshire Museum Concert Hall in Pittsfield. Ten per cent of the proceeds were given to British War Relief.

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CHARLES HEINROTH RETIREES FROM DUTY

Veteran Organist Returns to Private Life After Fifty Years Service

Charles Heinroth, chairman of the music department of the City College of New York, and said to have been the first man to play organ music over the radio, retired recently after fifty years of service as a musician and educator in this city and in Pittsburgh. Dr. Heinroth was sixty-eight years old.

A former president of the American Association of Organists, Mr. Heinroth came to City College in 1932, to head its music department after having served for twenty-five years as organist and director of music at Carnegie Institute of Technology, Pittsburgh, Pa. While at Carnegie Institute, he participated in experiments conducted in the early 1920's by Station KDKA of Pittsburgh in the broadcasting of organ music.

Born in New York, Jan. 2, 1874, Dr. Heinroth received his musical education in this country and in Europe. In addition to his service as president of the American Association of Organists, he was also dean of the association's Pittsburgh chapter, president of the Art Society of Pittsburgh, a member of the board of directors of the Pittsburgh Orchestra Association, chairman of the examination committee of the American Guild of Organists, and an honorary member of the Royal Philharmonic Academy in Rome, the American Organ Players Club of Philadelphia, and the Kansas City Organists Association.

Summer Recitals at Juilliard School

Large audiences have attended the Artists Recitals and other musical events presented during the past month in the auditorium of the Juilliard School of Music. On July 21, Sigismond Stojowski, pianist, appeared, and July 22, Dorothy Minty, violinist, assisted by Barbara Holquist at the piano. On July 23, James Friskin, pianist, gave a recital, and the following day, Lonny Epstein, pianist, was heard. Alton Jones played a piano recital on July 28; Josef Fuchs, violinist, and Arthur Loesser, pianist, were heard in joint recital on the following day. Mack Harrell, baritone, and Coenraad V. Bos, pianist, performed on July 30 and Ernest Hutcheson, pianist, played on July 31.

A program of chamber music was given on Aug. 4, by Josef Fuchs, violin; Marie Romaet Rosanoff, cello, and Frank Sheridan, piano. Scheduled for Aug. 5, was Hardesty Johnson, tenor, with Marilla Kohn at the piano, for Aug. 6, Naoum Benditzky, cello, with Muriel Kerr, piano, assisting, and for Aug. 7, Miss Kerr and Gordon Stanley in a two-piano recital.

Oberlin Conservatory Makes Wartime Changes

BERLIN, O., Aug. 6.—Oberlin Conservatory of Music has made several special adjustments to war conditions. Instead of having two semesters and a long Summer vacation, the college will have for the duration of the war three terms of sixteen weeks each, one beginning early in October, one about Feb. 1 and the Summer term, June 8. Students may enter at the beginning of any one of the three terms. Since a student may earn sixteen hours of credit in each term, it will be possible to complete the entire conservatory course providing work is satisfactory, in eight terms. No student is required to attend continuously. He may take

one or two terms, omit one or two terms and later resume his work. Since a large number of the conservatory graduates who have been called into military service have been assigned to military bands, the conservatory is enlarging its work in the field of wind instruments in order to qualify a larger number of men for this special type of work.

Summer Concerts Given at Eastman School

ROCHESTER, N. Y., Aug. 10.—The third recital in the Summer series in Kilbourn Hall by the Eastman School of Music, was given on July 23 by Luigi Silva, cellist, and Leopold Mannes, pianist, the program consisting entirely of sonatas. Works played were by Boccherini, Bartók and Beethoven. For encore there was given Mr. Silva's arrangement of Schubert Waltzes, several of which had to be repeated. Jacques Gordon, violinist, gave the second of the series on July 9. Mr. Gordon, accompanied by Philip Morgan, offered works by Bach, Schilkret - Gordon, Loeffler - Gordon, Loesser, Vivaldi-Nachez, Beethoven, Schubert, Paganini, Wieniawski-Roberts, Rode-Elman and Kreutzer-Saar. Mr. Gordon added a half-dozen encores. M. E. W.

Minneapolis College Opens Sept. 9

MINNEAPOLIS, Aug. 10.—The fall term of the Minneapolis College of Music will begin Sept. 9, with registration and examination for advanced standing Sept. 1-9. Peter D. Tkach, is in charge of the public school music department, assisted by Sophia Haveson, assistant supervisor of music in the Minneapolis Public Schools. The college orchestra is under the direction of William Muelbe, of the French horn section of the Minneapolis Symphony. Walther Pfitzner, pianist, Berthold Busch, baritone, members of the faculty, will give a joint concert in the College auditorium early in September. The teaching staff numbers fifty-two.

Emma Noe to Teach in Louisville

LOUISVILLE, Ky., Aug. 10.—Emma Noe recently joined the faculty of the University of Louisville School of Music as teacher of voice. Miss Noe will replace Fletcher Smith, who is leaving for military service. Miss Noe was head of the voice department at Bethel Woman's College, Hopkinsville, Ky., for five years. She is a graduate of the Cincinnati Conservatory of Music and has been a member of the Chicago Opera for two seasons as well as having appeared as soloist with the Cincinnati Symphony, the Chicago Symphony and the Minneapolis Symphony. H.W.C.

John Verall Goes to Mount Holyoke

SOUTH HADLEY, MASS., Aug. 10.—John Verall of Saint Paul, Minn., has been appointed to the music faculty of Mount Holyoke College, as assistant professor. Mr. Verall is a graduate of the University of Minnesota and studied at the Liszt Conservatory in Budapest, the Royal College of Music in London, and in this country with Aaron Copland and Roy Harris. A number of his compositions have been played by major orchestras in this country.

Ernst Krenek to Teach at Hamline

ST. PAUL, MINN., Aug. 10.—Ernst Krenek, composer, now teaching at Vassar College, will become a member of the faculty of Hamline University at the opening of next season, replacing John Verall, who has accepted a post at Mount Holyoke. Besides his work at Vassar, Mr. Krenek has taught at the Summer sessions of the University of Michigan and the University of Wisconsin.



LOS ANGELES COLLEGE PRODUCES AMERICAN OPERA

A Scene from the Opera Department's Performance of Douglas Moore's 'The Devil and Daniel Webster', Which Was Given on June 10, 12 and 13 in City College Auditorium under the Musical Direction of Hugo Strelitzer

NEW CONCERT GROUPS ORGANIZED IN CANADA

Eight Community Associations Welcomed in Ontario and Quebec Cities

Eight Community Concert Associations were newly organized in the Provinces of Ontario and Quebec during June. The new associations are in Woodstock, North Bay, Stratford, Brockville, Kingston, Peterboro and Belleville in the Province of Ontario and Napanee in Quebec.

Representatives C. Eastman Boomer, Roger Donlon, Craig Hutchinson and Leverett Wright of Community Concert Service, went to Canada on June 1 and within a few weeks' time, reported the Canadians enthusiastically welcoming the Community plan of concert presentation and the organization of the eight associations. With these cities added, the list of active Community Concert Asso-

ciations in Canada, number twenty-five; twelve in the Province of Ontario; eight in the Maritime Provinces; and five in Quebec. The first associations formed in 1931, Kitchener, Ont., London, Ont., and Halifax, N. S., have been presenting concerts for the past eleven years.

Britt Playing at Middlebury College

Horace Britt, after a busy winter of concertizing and teaching, started his summer activities by playing two concerts in Washington on June 18 and 23 with his new organization, the Britt String Sextet, inaugurating the Starlight Chamber Music Concerts series, sponsored by the Elizabeth Sprague Coolidge Foundation. Mr. Britt is now playing a series of chamber music concerts at Middlebury College, Middlebury, Vt. The Britt Sextet is under the management of Bernard R. Leberge, who is arranging a tour for the ensemble for next season.

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NEW MUSIC: New Songs and Transcriptions Released by Publishers

MORE BACH TRANSCRIPTIONS FOR TWO PIANOS BY SCIONTI

FROM the experienced hand of Silvio Scionti have come transcriptions for two pianos, published by G. Ricordi & Co. For both of them the transcriber turned to Bach again, to the chorale-prelude, 'Rejoice, Beloved Christians', for one, and to the organ Toccata and Fugue in D Minor for the other.

In both instances Mr. Scionti has realized the inherent possibilities for grateful ensemble effects to the utmost. The exultant joyousness of the chorale-prelude is intensified immeasurably in this two-piano version, while the opportunities for opulent, organ-like sonorities and crashing climactic effects in the toccata and fugue have been exploited with truly imposing results.

CREATIVE COURSE IN MUSIC FOR THE PRE-SCHOOL CHILDREN

PUBLISHED in two parts, 'Music for Teeny and Tiny' by Elizabeth Newman, which is issued by the Creative Music Publishers, is a course designed "to guide pre-school children joyously into music". It is devised not only for teachers but also for mothers who wish to guide their children in taking their first steps.

According to the author's plan, this course is to lead the child of preschool age, by means of songs and singing games, to sing and play happily and creatively, to feel rhythm, to hear tones and the two important chords in their simplest form, to play melodies easily in all keys, and to sense and add harmonic root accompaniments.

The material in both books consists entirely of folksongs, folk games and nursery songs and of verses for creative expression. The songs and games are used in various ways for singing and for rhythmic play and dramatization in Book 1. The children go to an instrument only when they are thoroughly prepared and eager to experience the joy of hearing themselves play the songs they have sung and created. And for doing this a plan is outlined in Book 2.

This excellent course is thought through with noteworthy thoroughness and planned out with exceptional clarity and logic of design. It makes the study of music a vital and stimulating thing for children, an exhilarating game, and so it cannot be commended too highly to teachers and mothers alike.

AN INCREASING FLOOD OF PATRIOTIC SONGS

PATRIOTIC songs born of the war are pouring forth from the publishers' presses. As yet no one can foresee which one will prove to be the most lasting favorite, but most of them have the element of popular appeal in a greater, rather than less, degree.

Among the best written for solo voice or unison singing that have been issued most recently are "Til the



Silvio Scionti Marshall Kernochan

Whole World's Free Again', by Irving Whitney Lyon, arranged by Frank C. Butcher, and 'Put Your Shoulder to the Wheel', by Victor Young, both published by Michael Keene; 'Liberty Under God', by John Sacco, with words by Gerard Willem van Loon, and 'Our Country', by Jacques Wolfe, words by Merrick Fifield McCarthy, two publications of G. Schirmer; 'March to Victory', by Harry Robert Wilson, issued by J. Fischer & Bro., and 'Make Way for the National Guard', by Sgt. C. A. Schmittberger, published by Carl Fischer.

Then most forthrightly stirring of the choral works are Gustav Klemm's 'Sing On! Sing On!' ('My Land Forevermore'), published by J. Fischer & Bro., for four-part mixed voices or three-part women's chorus; 'Safeguard America', by Erik Thor, for four-part men's chorus, published by the H. W. Gray Co.; 'V for Victory', by Robert Elmore and Robert B. Reed, for four-part mixed chorus, published by the Theodore Presser Co.; 'The Call of America', by M. Alexander Matthews, for three-part chorus of treble voices, published by the Oliver Ditson Co. (Theodore Presser Co., distributors); and 'America! O Democratic Nation', by Normand Lockwood, for four-part mixed chorus or unison, published by Mills Music.

Somewhat more elaborately designed is 'Victory' by Paul Yoder, a chorus for mixed voices introducing a half-dozen American patriotic songs following the "Victory" theme, published by Carl Fischer. Then there are arrangements by Elmer A. Tidmarsh of Sousa's 'The Stars and Stripes Forever' for four-part mixed or men's voices, published by the John Church Co. and distributed by Theodore Presser, and Douglas MacLean of Sigmund Romberg's 'Your Land and My Land' and a three-part chorus, for soprano, alto and bass, in a patriotic version.

A SONG BY RACHMANINOFF AMONG GALAXY PUBLICATIONS

THE issuance by the Galaxy Music Corporation of a first American edition of Sergei Rachmaninoff's 'Christ Is Risen', previously available only in the original Russian edition and latterly not available at all, is an event of prime importance in the American world of song. Provided with Rosa Newmarch's admirably ex-

pressed English version of the Russian text, which is also given, this fine song of truly aristocratic musical quality is thus published both in the original mezzo-soprano key of F Minor and in the contralto, or baritone, key of D Minor.

Another of Galaxy's new song publications is Marshall Kernochan's 'Lilacs', a poetic setting of wistful beauty of an appealing little verse by Armitage Livingston. It is issued in two keys, for high and medium voice. And still another is Sydney King Russell's 'An Autumn Road', with a stirring poem by Glenn Ward Dresbach, a briskly moving and melodically alluring song with an out-of-door buoyancy that is shot through with a gentle nostalgia. It is written for a medium voice.

Then two novelties for the organ are a Choral Prelude on the Tune, 'Watchman', by T. Tertius Noble, a finely conceived and deeply impressive treatment of the Lowell Mason hymntune, and a 'Marche Pastorale' ('Shepherds' March') by Pietro Yon, a gaily swinging march of humorous implications depicting the rustic, happy life of the peasants, a capital piece for a recital program.

For a chorus of mixed voices unaccompanied Laurence Powell has made a notably effective arrangement of 'Georgie Wenlock', a song that he took down by dictation from a local singer near Mena, Arkansas; Channing Lefebvre has made an excellent arrangement of a familiar old Dutch melody to clothe a poem of timely significance by Fairfax Downey entitled 'Forever Free'; and Pietro Yon has made a Piedmontese folksong with a tenderly pathetic text vivid and impressive with uncommon bell effects. Then Marianne Genet has again displayed her gift of imaginative musical delineation and her resourceful compositional skill in 'To a Firefly', a chorus for women's voices in three parts, while for four-part men's chorus Christopher Thomas has made a felicitous setting of Christina Rossetti's amusing poem, 'Just for Fun', and Joseph J. McGrath has made a gracefully lyrical setting of Campion's 'Cherry Ripe'.

Katherine K. Davis has made admirably planned arrangements of Bach's 'Sheep May Safely Graze' for four-part mixed chorus, three-part women's chorus and two-part women's chorus, supplying an English version of the secular text herself, while sacred words by C. R. W. Robertson are also given for church use. There are also effective arrangements of Handel's 'Thanks Be to Thee' for two-part chorus, either women's or men's voices, by Channing Lefebvre, with an English paraphrase of the words by the arranger, and Bach's 'Jesu, Joy of Man's Desiring' for three choirs, or two choirs and solo voice, by Kenneth E. Runkel. Finally, Galaxy has added to its compositions by Philip James a full-throated and imposingly effective Te Deum in C for mixed choir.

LA FORGE ADDS TO NEW SERIES OF ARRANGED SONGS AND ARIAS

AS the two latest additions to the second series of the Celebrated Songs and Arias selected and arranged by Frank La Forge, Proch's Theme and Variations and the waltz song 'Little Swallow' ('O légère hirondelle') from Gounod's 'Mireille' have now been published by Carl Fischer.

Both of these florid vehicles for a loftily soaring soprano voice have been edited with the reassuring authority now taken for granted in these arrangements by Mr. La Forge, and he has supplied each one with an intriguingly effective flute obbligato

and with an original cadenza at the same time brilliant and tasteful, for the most exuberant kind of holiday for a coloratura. These cadenzas were especially written for Lily Pons's use. For both songs Mr. La Forge has provided the English versions of the words, while the Proch piece has the original Italian text in addition and the Gounod waltz song has both the original French text and an Italian translation in addition to the English version.

GALAXY OFFERS PREVIEW OF CHRISTMAS NOVELTIES

FIRST in the field again with Christmas music, the Galaxy Music Corporation has added to its four choral versions already published of Richard Kountz's beautiful 'Carol of the Sheep Bells', still another group arrangement, for a three-part chorus consisting of soprano, alto and baritone. This arrangement should have a special appeal at this time because of the increasing inroads made by the war in the male sections of choirs.

In addition to this Mr. Kountz has now made a version of this carol, which is based on a traditional Slovak Christmas carol, for solo voice, which is published under the title, 'Little Bells Through Dark of Night'. Inevitably the treatment for solo voice differs considerably from that for the choral versions, but the song is not a whit less effective than the choruses. With a piano part that suggests chiming bells most aptly it emerges as a Christmas song of rare charm. It is published for high and low voice.

Galaxy also publishes a choral version of the fine setting made by Mark Andrews for solo voice of Longfellow's 'I Heard the Bells on Christmas Day' that was brought out two years ago. This arrangement for mixed voices with contralto, or baritone, solo, was made by Mr. Andrews himself before his death and is now released as a noteworthy contribution to the choral music for the coming Christmas.

And further contributions of this nature thus far made by Galaxy are 'Dark the Night', a free arrangement by George Mead for chorus of mixed voices of a Welsh carol (melody by Canon Owen Jones), an excellent example of artistically developed choral writing, and a well-planned and effective arrangement of the English carol 'As It Fell Upon a Night' by Katherine K. Davis for chorus of mixed voices with soprano solo (descant). L.

BRIEFER MENTION

For Two Pianos

'Valse Brillante', by Homer Grunn, a charming waltz of brilliant possibilities in the hands of capable players, with excellent balance preserved between the two parts. 'Waves at Play', by Edwin Grasse, a well-known violin solo transcribed as a very effective number of descriptive implications, for duo-pianists with limpid finger fluency. The second copy is included in both instances (G. Schirmer).

'Autumn Nocturne', by Joseph Myrow, a pianistically knowing transcription by the composer himself (Advanced Music Corporation).

Piano Solo:

March from 'Peter and the Wolf', by Serge Prokofieff, in an especially easy version by Gregory Stone (Am-Rus Corporation).

'Mechanized Forces', by Alexander Laszlo, a kind of symphonic humoristique on the march tune, 'You're in the Army Now'. A seven-page piece highly descriptive of modern mechanized warfare, with interspersed whistling of the 'Faust' Waltz motive suggested (Guild Publications).

Cheerful Songs

especially desirable for programs in these times

| | | | |
|--|-------------------------------|--------------------------------|---------------------|
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| If I Was Only You, My Dad | med., or low | Erno Balogh | |
| <i>(And You Was Only Me)</i> | | | |
| The Little French Clock | high—low | Richard Kountz | |
| Prelude to Conversation | | med., or high | Wells Hively |

Galaxy Music Corp., 17 W. 46th St., New York

CALIFORNIA TEACHERS MEET IN SAN FRANCISCO

Thirty-second Annual Convention Marks Golden Jubilee of Local Chapter—'Reason for Music During War' Taken as Discussion Theme by Gathering

By MARJORIE M. FISHER

SAN FRANCISCO, July 28.

WITH 235 members in attendance, the California Music Teachers' Association assembled for its thirty-second annual convention in San Francisco's famous Palace Hotel on July 6, with the San Francisco chapter as host.

The occasion, which marks the Golden Jubilee year of the local chapter, was originally planned as a preliminary to the National Convention, but cancellation of the latter failed to discourage the Californians, who will remember their 1942 convention as one of the most interesting and most stimulating in the history of the state organization.

The efficient executives responsible for such successful management were state president Winifred Lucia Fisher of Sacramento, and Samuel Rodetzky, president of the local group, who made the address of welcome at the opening session and also at the banquet on Monday night, for which Olga Samaroff Stokowski and Louis Persinger were the inspiring speakers.

But a chronological report necessitates starting with the pre-Convention program of Sunday, July 5, which began with a meeting of the state board of directors, included a program by the London String Quartet at Dominican College, in San Rafael, followed by an informal tea at the home of Mr. and Mrs. Eugene Leslie Covey. In the evening, an informal reception at the Palace Hotel had Mrs. Gladys Lotter, president of the Alameda County Branch, as hostess.

Mayor Welcomes Delegates

The official opening took place Monday morning with the singing of the National Anthem, followed by an invocation by Rabbi Elliott M. Burstein, the Pledge of Allegiance, and the usual speeches of welcome by civic leaders, including Mayor Angelo Rossi, J. Emmett Hayden, secretary

of the Music Committee of the Art Commission; Walter G. Swanson of the Tourist and Convention Bureau, and Mrs. Belle Kelley, Palace Hotel hostess.

Following the address of welcome from Samuel Rodetzky of the San Francisco Branch, Winifred Fisher made an effective response and introduced the many state officers and delegates present. Previous to the luncheon period, memorial services were held in honor of past state president Lillian Birmingham, and others who had passed away during the year. The afternoon program included a lecture on East Indian Music by Mrs. Dolores E. Groom of the hostess chapter, and a voice forum led by Rena Lazelle, also of this city, on the general topic of 'The Relation of Vocal Teachers to Present Day Needs'.

The convention theme, 'Reason for Music During the War', was stressed throughout the sessions, but never more effectively than at the Monday night banquet, with Mme. Fisher as toastmistress. Her comments throughout the convention were always wise, witty and appropriate and it was she who took the stand that the letters N. R. A. should be made to stand for a National Religious Awakening. The post-banquet program had more of music than of talk, and it proved to be one of those rare occasions wherein everyone wished the speakers had consumed more time rather than less. For both Mme. Samaroff-Stokowski and Mr. Persinger (for whom the session was something of a homecoming) had messages that were worthwhile and inspiring.

Shostakovich Quintet Performed

The musical program which preceded the talks was given by Ruth Howell, soprano, president of the Los Angeles M. T. A., accompanied by Marguerite Bitter, and by five San Francisco instrumentalists, who gave an interesting performance of the Shostakovich Quintet for piano and strings. The players were Mary Pastore, Bertha Baret, Reina Schivo, Elizabeth Reeves and Ada Clement.

The second day of the convention opened with a stimulating forum on 'The California Plan', a course of study outlined and discussed by Dr. William E. Knuth, president of the San Francisco State College, Charles M. Dennis, supervisor of music in San Francisco public schools, and by Elizabeth Simpson, Mary E. Ireland, Paul Clark Stauffer, Eugene Covey, Newell Parker, Florence Drake LeRoy, Natalie Bigelow and Marguerite Bitter, representing the different state branches, with Mr. Gladys Lotter, president of the Alameda County M. T. A., presiding.

It was a two-hour discussion, which can be but inadequately summarized within space limits, the idea being a course of study to encourage self-evaluation and stimulate self-advancement which will lead to degrees as a colleague and eventually as a Fellow of the M. T. A. after the member has passed examinations and demonstrated with the aid of his pupils his ability to pass his knowledge on to others.

The introduction of Mrs. Clifford Jones, whose embroidered panels outlining the history of music and embroidered caricatures of musical artists were on display throughout the convention, was a moment of great interest. As past-president Frank Carroll pointed out, she offered a college course in music in pictorial form for the benefit of children. Mrs. Jones, a Negro woman who once studied piano with Hugo Mansfeldt and has passed on her musical knowledge to less privileged children of her own and oriental races, explained the origin and development of the fourteen panels, each three yards long, depicting in embroidered form the story of music in all its forms. The panels de-

voted to the scale forms and to Negro Spirituals were of especial interest.

The Coppin Trio of Sacramento, consisting of John, Joseph and Mary Coppin, violinist, cellist and pianist, respectively, won unstinted admiration for its musical program, presenting in highly artistic fashion trios by Mendelssohn, Ravel, and Gretchaninoff. Elizabeth Simpson presided over the piano forum, which was based on the subject 'Piano Teaching, a Science and An Art'. Methods of teaching relaxation, tone production, melody, speed, rhythm, and memorizing were discussed by Ada Clement, Abbie Norton Jamison, Ruth H. Caulfield, Cora B. Meyers, Ruth T. Reid, and Esther Hjelte. Miss Clement cited Harold Bauer's advice to her when she asked how to improve her tone. "Go home and listen to it", said he. And throughout all the convention discussions the necessity for right thinking as a preface to muscular effort was emphasized by every speaker. There was considerable lamentation on the part of the teachers over the fact that most youngsters are more concerned with speed and volume than with beauty of tone.

Roy Harris was scheduled as leader for a composer's forum, but Mr. Harris did not come west and the period set aside for that forum was used to present songs by young Nixon Howard and the veteran H. B. Pasmore. Earlier in the day a brief piano recital was given by Mae Gilbert Reese, president of the Long Beach branch of the M. T. A.

Temianka Leads Round Table

Valuable ideas and suggestions were brought forth at the violin round table led by Henri Temianka. Helen Hughes Davis was the other speaker and she emphasized the need for making violinists musicians as well as good instrumentalists. The convention concluded its Palace Hotel sessions with the National Anthem and adjourned to the Civic Center to enjoy a session in the Public Library music room presided over by Jessica Fredericks.

Los Angeles Bid Accepted for '43

Only routine business was transacted at the business meeting; there were no elections. Los Angeles' invitation for 1943 was accepted by the members, and San Diego made a bid for the 1944 convention. The 1942 convention was unanimously considered not only the best attended, but the best managed and most helpful of all MTA conventions so far held in this state. The only living charter member of the San Francisco branch, Mme. Ellen Roeckel Davis, was a convention guest and the recipient of special recognition, the assemblage rising to do her honor when she was officially introduced.

What should have been included on the MTA calendar, but was not, was the second of the series of concerts by the Budapest String Quartet in the Woman's Athletic Club. The series, being given on six Wednesday



R. H. Mercer

Ellen Roeckel Davis, Only Living Member of the San Francisco Branch of the Music Teachers' Association Congratulates Samuel Rodetzky, President, on the Golden Jubilee of the Association

afternoons (starting on July 1), is something we can thank the war for, insomuch as were it not for the rubber shortage and curtailment in transportation, the series would be given at Mills College, as in previous years. But under existing conditions, Luther Merchant of Mills has graciously divided the annual Summer season between the college and this city, so that the classic quartets of the mid-week series are given here, and the Sunday afternoon programs, featuring at least one modern work, are still being kept on the college campus.

OHIO TEACHERS MEET

Music Association Holds Annual Convention in Columbus

COLUMBUS, O., Aug. 10.—On June 16, 17, 18 and 19, the Ohio State Music Teachers' Association held its annual convention here. Among those who addressed the delegates were Eugene Goossens, Izler Solomon, Richard Oppenheim, Harold Swingle, Manley R. Whitcomb, Margaret McNeill, Margaret Taylor, Sister Francis Borgia, Marguerite Andrews, Philip R. Adams, Mrs. Raymond Osburn, Edith Keller, and Dr. John A. Huffman.

Musical programs were given by the Peters, Downing, Hartley Trio, duo-piano works by Agnes Wright and Eldon Howells, songs by Beverly Dame, soprano, and by Marta Wittkowska, contralto, a violin-piano sonata by George Hardesty and Walter Kob, the Brahms Sonata No. 108 for violin and piano by Sam Gelfer and Sue Haury, and several ensemble groups.

Harold R. Swingle is president of the organization, and Nina Dennis is the newly elected president of the Columbus branch. V. B. K.

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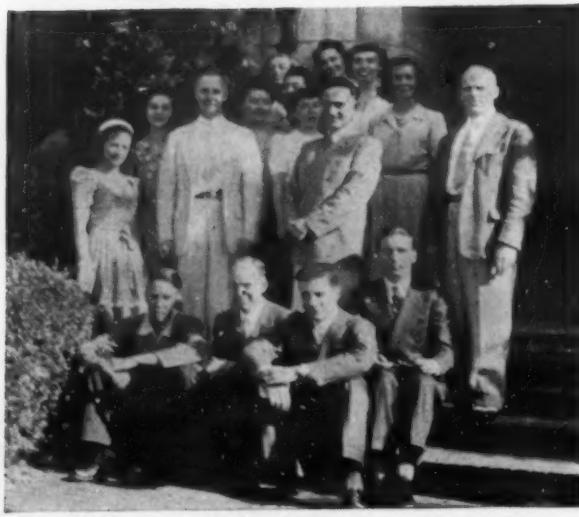
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SUMMER STUDENTS ENSEMBLE

Ferenc Molnar's Chamber Music Class at University of Washington. Mr. Molnar (Standing, Center) and Carl Paige Wood, Director of School of Music (Standing, Right)

SEATTLE, WASH., Aug. 5.—Ferenc Molnar, violist of Stanford University, and the Stanford Trio, presented a program in Meany Auditorium of the University of Washington on July 9. Mr. Molnar played the Sonata for viola and piano, Op. 11, No. 2, by Hindemith, with Carl Fuerstner at the piano. The trio presented Beethoven's "Geister" Trio in D; and Brahms Trio in B Minor, Op. 8. Members of the trio are Mr. Molnar, violin, Berry Barbour, cello, and Mr. Fuerstner, piano. Mr. Molnar is a guest instructor at the Summer ses-

sion of the University of Washington School of Music.

Paul Wittgenstein, the one-armed pianist, gave a concert on July 14. His program included works of Franz Schmidt, Marion Bauer, Chopin-Godowsky and Walter Bricht. He was assisted by two students from the University, Marian DuScher and Bronson Buschman, who played Bach's Trio Sonata in C, with Mr. Wittgenstein at the piano. On July 29, Mr. Wittgenstein gave a program for the men at Sand Point Naval Air Station.

N. D. B.

GIVE SUMMER SERIES

La Forge-Berumen Studio Concerts Attract Large Audiences

The fifth concert of the La Forge-Berumen Summer School series was given on Aug. 4, by Emma Otero, Cuban soprano, Constantine Callimicos, pianist, and Frank La Forge, composer-pianist.

The fourth concert was presented on July 28 by Jane Bradbury, young coloratura. Paul Bosan, baritone, and Katherine Bair, pianist. The third, was given on the afternoon of July 21, by Shirley Dean, coloratura soprano; Carlotta Harris, pianist, and The Balladeers. Mary Brown was accompanist for the group, and Mr. La Forge for Miss Dean.

At the second concert, on July 14, the program was offered by Carlotta Franzel, Negro coloratura soprano, who, with Mr. La Forge at the piano, offered arias by Bach and Handel and two groups of Brahms. Cecil Gordon, pianist, contributed a Chopin group.

A capacity audience was present at the first concert on July 7, to hear an interesting program given by Mabel Miller Downs, soprano; John Hammel, tenor; Walter Cassel, baritone, and Mary Brown, pianist.

On July 31, Luise Mayhew, pianist, and Mr. Bosan gave a program for the Baptist Home for the Aged in N. Y. City. Mildred Wallace, young pianist, gave a recital at the La Forge-Berumen Studios on July 12. Miss Wallace is a pupil of Ernesto Berumen.

Kansas City Conservatory Presents Diplomas

KANSAS CITY, Aug. 10.—The Conservatory of Kansas City recently presented diplomas to the following graduates: Barbara Raines, Buell, Kansas City, certificate, dramatics. Ruth Elizabeth Duncan, Kansas City, bachelor of music, piano. Dorothy Dunphy Rowley, Kansas City, bachelor of music, organ. Anita Fleming, Kansas City, certificate, dramatics. Eugene Martin Foster, Falls City, Neb., bachelor of music, voice. Marjorie Lilianne Hoeltzel, Kansas City, bachelor of music, public school music. Antoinette Marie Marchese, Kansas City, bachelor of music, public school music. Maurine Lovely, Kansas City, bachelor of music, piano. Don McVeigh Mourning, Kansas City, Kansas, bachelor of music, public school music. Howard K. Orr, Garden City, Kas., master of music, piano. Mary Kath-

erine Parker, Wichita Falls, Tex., bachelor of music, piano. Duane Edward Spencer, Kansas City, diploma, voice. Maxine Naoma Stambaugh, Kansas City, diploma, violin. Jeanne Hathaway Stephens, Moberly, Mo., bachelor of music, voice. Mary Alice Sturges, Kansas City, bachelor of music, public school music. Irwin Paul Umlauf, Moberly, Mo., bachelor of music, voice. Alma Jaggard Yardley, Kansas City, Kansas, master of music, piano. Judith Hulse, Kansas City, bachelor of music, piano.

B.L.

PORTLAND HOLDS OUTDOOR SCHOOL

Non-Profit Organization Conducted in Foothills of Cascade Mountains

PORTLAND, ORE., Aug. 10.—Supervised by Jacques Gershkovich, director of the Portland Junior Symphony, and Rouen Faith, instructor in piano, harmony and theory in this city, the Mount Hood Music Camp opened its first session on July 6, in the foothills of the Cascade Mountains.

Messrs. Gershkovich and Faith, assisted by Arthur Goldsmith, attorney, have founded a non-profit corporation for the maintenance of this camp, but management will ultimately be vested in an advisory board.

This outdoor school covers fifteen forested acres and has six buildings complete with electricity and all necessary facilities. Plans are being made for Winter seminars and ensemble practices as well as the annual Summer sessions.

Making musical education a part of every-day living is the aim of the staff, composed of several members of the Portland Symphony and prominent music teachers besides Mr. and Mrs. Gershkovich and Mr. and Mrs. Faith. Classes include history of music, theory and harmony. Practical application goes into ensemble work, private lessons and individual instrumental practice.

While Saturday is free for hikes, games and horseback rides, every Sunday afternoon is "open house" for visitors and culminates in a short program.

GRIFIS HONORED

Becomes Executive Director of Westchester Conservatory

WHITE PLAINS, N. Y., Aug. 10.—Elliot Griffis, composer, pianist and lecturer, has been appointed executive director of the Westchester Conservatory of Music. William Sauber, who has been acting director since the death in April of Nikolai Mednikoff, will resume his position of dean.

Mr. Griffis, who is a native of Boston, received his musical training at the New England Conservatory, Ithaca College and Yale University. He was awarded a Juilliard Fellowship and, in 1931, a Pulitzer traveling scholarship. He has taught at Grinnell College, the Brooklyn Music School Settlement and in 1936 was made head of the Progressive Series Teachers College.

Summer Session Held at Converse College

SPARTANBURG, S. C., Aug. 10.—The Summer School of Music at Converse College began its activities on June 8, and continued through July 18. The school was under the direction of Edwin Gerschefski, associate professor of piano, theory and composition at Converse, and for the first time, Ernst Bacon, dean of the school of music, who taught piano, conducted a master class in piano and gave a special course in song interpretation. The Summer faculty also included Irving Hyatt, dean emeritus, theory and composition; Glenn Crowder Stables, voice; Walter Spry,

piano; Paul Allwardt, organ and theory; Radiana Pazmor, voice; Dr. John Hamilton, modern languages; Alice A. Peck, mathematics; Alonzo Lape, theory, school music and wind instruments; Elizabeth S. Bearden, English; Helen Hesse, violin; Analee Camp, cello; Elizabeth Waters, contemporary dance; and Llewellyn Murray, children's dramatics. Lionel Nowak, formerly associated with the Canton Institute of Music, Canton, Ohio, has been added to the faculty for next season as teacher of piano.

Concert Series at Norfolk Summer School

NORFOLK, CONN., Aug. 10.—The concert series at the Norfolk Music School of Yale University, began on June 26, with a recital by Bruce Simonds, director of the School and dean of the Yale School of Music. Other programs have been given by Mr. Simonds with Hugo Kortschak, violinist, and Lois Wann, oboist, assisted by Rosalind Simonds and Mr. Kortschak, Simonds and Kortschak, Emmeran Stosber, Viola Morris, soprano, and Victoria Anderson, contralto. The final program will be given by students of the school.

Twenty-one students from nine states and one South American country were awarded scholarships at the school. They were Katherine E. Braun, Robert Brawley, Agatha Canfield, Alice Caanan, Egydio de Castro e Silva, Isadore Cohen, Percy O. Daley, Jr., Dorothea Darrow, James L. Ferris, Grigg Fountain, Ellen J. Giovinile, Jean Harris, Harvey Kaplan, Morris Kirschbaum, Rhea Kuleske, William J. Moffat, Lucy Palermo, Blanche Raisin, Michael F. Tolomeo, Shirley Turner and Laiten Weed.

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Obituary

Ina Love Thursby

Ina Love Thursby, sister and for many years the inseparable companion of Emma Thursby, one of America's most distinguished sopranos, died in hospital on July 29, as the result of injuries sustained in an automobile accident several years ago. She was eighty-seven years old.

Born in Brooklyn, June 19, 1855, Miss Thursby displayed musical talent, but after some years of training gave up her career to assist in what she considered the more promising one of her sister. Beginning in 1878, the sisters made innumerable trips to Europe as well as tours of the United States. Following Emma's retirement, the sisters maintained an apartment in Gramercy Park, where they entertained most of the prominent musical artists for several generations. Emma died in 1931, leaving a considerable fortune. In 1937, Ina made a gift of \$125,000 to the Moravian Seminary and College for Women at Bethlehem, Pa., for the erection of a music building on the campus in memory of her sister.

Haydn Owens

ADA, OHIO, July 31.—Haydn Owens, head of the department of music and teacher of singing at Ohio Northern University, died on July 16, at the home of his sister, Mrs. John Brewster, in Westport, Conn. He was fifty-one years old.

Mr. Owens was born in London, England, April 5, 1891. He was graduated from New York University, where he subsequently won a degree of B.S. in music. He also studied at the Chicago Conservatory, winning the degree of Master of Music in composition, and in England, France and Germany, and is said to have sung in opera both in Europe and in this country. He came to Ohio Northern in 1936, from Chicago, where he had the Haydn Choral Society and the Southwestern A Cappella Choir. Here he organized and conducted the Ohio Northern University A Cappella Choir, which made tours, carrying it as far as Chicago and New York, and was leader of the choir of the Methodist Church and of the Findlay Choral Group.

Charles Henry Doersam

Charles Henry Doersam, organist and instructor at Columbia University, died in hospital on July 14, following a heart attack. He was sixty-four years old. Born in Scranton, Pa., in 1878, he studied organ under Samuel P. Warren in New York and under Wallace Goodrich in Boston at the New England Conservatory, graduating with honors in 1909, and being appointed to the faculty. He also conducted Gilbert and Sullivan operas for two seasons and the Scranton Symphony for three, as well as serving as organist in prominent churches in various localities.

Francesco Liazza

Francesco Liazza, for thirty-five years orchestral manager with the Fortune Gallo enterprises, died in hospital in Astoria, L. I., on June 30. He was fifty-five years old. A native of Naples, he was a graduate of the conservatory of San Pietro-a-Majella and played trombone in various European orchestras before coming to America. He was trombone soloist for one season with Creatore's Band when he first arrived in the United States, before he took charge of the organization of the orchestras for Mr. Gallo's enterprises. Among these were the San Carlo Opera Company and that of Anna Pavlova, Russian dancer. He also played trombone for

several seasons in the Metropolitan Opera orchestra. He is survived by his wife, known professionally as Stella De Mette, mezzo-soprano, who sang leading roles with the San Carlo Opera for many years and who was a member of the Metropolitan Opera during the season of 1912-1913.

Margaret Huston Jones

GREENWICH, CONN., Aug. 2.—Mrs. Margaret Huston Jones of New York, wife of Robert Edmond Jones, scenic designer, and sister of Walter Huston, the actor, died here yesterday at her Summer home at Quaker Ridge, after a long illness. As a young woman Mrs. Jones studied singing abroad and frequently appeared on the London concert stage in the years just before the World War. In 1915 she was married to William T. Carrington, grain broker and music patron, who was president and chief financial backer of the American Opera Company. He died in 1931. Two years later she married Mr. Jones.

Irenaeus Stevenson

Word has been received in New York of the death in Lausanne, Switzerland, on July 23, of Edward Irenaeus Prime-Stevenson, music critic and writer. He was seventy-four years old. He was born in Madison, N. J., in 1858, and although a member of the New Jersey bar, never practised law. He was for many years music critic on 'The Independent' and founded the music department of 'Harpers Weekly'. He also served on the editorial staff of Harper Brothers. From 1900 he passed most of his time in Europe though making occasional visits to America for the purpose of lecturing. He wrote a number of novels and some excellent verse, besides his music criticism.

Ignaz Michael Willeminsky

News has been received recently in this country of the death in Czechoslovakia of Michael Willeminsky, a well-known European librettist. Works by him which have been given in the United States include 'DuBarry', 'Three Hearts in Waltz-Time' and 'Paganini'. He also wrote a number of librettos for grand operas including 'The Iron Mountain' by Brandt-Buys, and shortly before the present war a book for an opera by Kurt Atterberg. Willeminsky was a native of Prague, but had made his home in Vienna for a number of years.

James Wilburn Melton

James Wilburn Melton, father of James Melton, tenor, died on July 29 in Jacksonville, Fla., after an illness of several months. A lumberman, Mr. Melton was seventy years old. Besides his son James, he leaves a widow and two other sons, W. P. and Guyton Melton, and three daughters, Mrs. Frances M. Cole, and Virginia and Mary Melton.

William E. Warren

DANBURY, CONN., July 15.—William E. Warren, builder of stage sets at the Metropolitan Opera House since 1903, died here at his home on July 10. He was eighty-four years old. He was born in South Norwalk, Conn., Nov. 4, 1857.

Mrs. Eduardo Marzo

SOUTH ORANGE, N. J., July 15.—Mrs. Eduardo Marzo, widow of the composer, died here on July 12, at the age of eighty-three. She had been active in various music clubs and societies in New York in her younger days. Her husband died in 1929.

Max Eller

YONKERS, N. Y., July 30.—Max Eller, formerly oboeist with the New York Philharmonic-Symphony and with the orchestra of the Metropolitan

Stadium Closes

(Continued from page 24)

4, the fare consisting of the Dvorak 'New World' Symphony, Chadwick's 'Jubilee' and 'Noel' from his symphonic sketches; Stringfield's 'Negro Parade', 'Times Square' by Alexander Semmer and a Suite from Taylor's 'Peter Ibbetson'. All went favorably at Mr. Barlow's hands.

Twelve-year-old Logan Maazel, young California boy who made his debut here three years ago at the World's Fair and who led the NBC Summer Symphony last year, made his debut with the New York Philharmonic-Symphony on Aug. 5. Dressed in long black trousers, a white, double-breasted Summer jacket, he advanced calmly to the podium and as calmly embarked upon the evening's labors. The program made no concessions: the Overture to 'The Marriage of Figaro' by Mozart, a Suite from Tchaikovsky's 'Nutcracker' Ballet, the 'Marche Slave' and Beethoven's Fifth Symphony. Though not profound, his conducting throughout the evening was clear, decisive and energetic; he asked for and secured his effects with precision and clarity. Both conductor and orchestra achieved very creditable standards of performance. There was no doubt of the youngster's talents and both orchestra and crowd applauded him vigorously.

Postponed Operetta Given

Strauss's 'The Gypsy Baron', scheduled to introduce operetta to the Stadium before the lightning struck, was postponed a few days, but finally presented on Aug. 6, under obvious difficulties which served only to amuse the audience of 8,000 and to emphasize the gallantry of the management and the company in carrying on. The conductor was Robert Stoltz, who put the same cast through its paces in earlier performances at the Cosmopolitan Opera House. Under his knowing hands, the orchestra sparkled gaily in the enchanting score, not even the oddities in the improvised amplification destroying the essential verve of the accompaniment.

With no scenery except a row of potted palms and other greenery donated by the Park Department and Park Commissioner Robert Moses, the stage took on an 'Our Town' flavor, although plenty of color was provided by the costumes. The audience took good-naturedly the bit of business when a couple, supposedly hiding in the wings, was in plain view of everybody, including the other singers. Among all these informalities, it didn't seem too difficult to ac-

Opera, died at his home here on July 27. He was eighty-four years old. Mr. Eller was born in New York, the son of a clarinetist, and had his first professional experience as a player of the French horn in Gilmore's Band. He became a member of the Philharmonic in 1876 and remained with it until 1923.

Frank P. Moss

SAN FRANCISCO, Aug. 10.—Frank P. Moss, pianist, and for a number of years director for station KFRC, died in hospital here on July 20, after a month's illness. Educated in Paris and formerly head of a conservatory of music in Hawaii, Mr. Moss was best known in this city as one of its best accompanists also as a first rank teacher of piano.

M.M.F.

Giacomo Bourg

Giacomo Bourg, New York voice teacher, died in the Knickerbocker Hospital on July 14, at the age of sixty years.

cept the duality of language—all of the spoken dialogue and some of the songs in English and the balance in German—but artistic unity was not too well served by this device. Apparently the company did not have time to learn an entire English version. Modern interpolations were sometimes funny, sometimes in questionable taste.

Heading the cast were Margit Borok as Saffi, the Gypsy girl, who forced a trifle in the Gypsy Song, but otherwise sang smoothly and prettily, and Mario Berini, in excellent voice as Barinsky. Other notable characterizations and acceptable voices were those of Ralph Herbert as the wealthy pig-breeder whose comedy struck an authentic note; Theresa Gerson as the old Gypsy; Karl Farkas as the Royal Commissioner of Morals; Christina Carroll as Arsena and John Garris as Ottakar. Victor Franz gave a neat comic turn to the speaking part of the Mayor of Vienna. Gustave Kotanyi was producer and artistic supervisor. The performance was repeated on Aug. 7.

Jostyn and Firkusny Debuts

Werner Josten, the conductor of the concert given on the evening of Aug. 8, and Rudolf Firkusny, the piano soloist, both made their Stadium debuts successfully, despite the threat of a downpour which fortunately did not materialize until several hours after the concert had been completed. The program included Mr. Josten's 'Concerto Sacro' No. 2 for piano and string orchestra and Mendelssohn's Concerto in G Minor with Mr. Firkusny as the soloist, and Berlioz's Overture, 'The Roman Carnival', Debussy's Prelude to 'L'Apres-midi d'un Faune' and Beethoven's Eighth Symphony.

The 'Concerto Sacro' of Mr. Josten, as the title implies, is a work of religious and mystical inspiration, based upon the Isenheim altar triptych painted by Matthias Grünewald. It is made up of sections called 'Lament' and 'Sepulchre and Resurrection'. The piano is used in a way which suggests the reiteration of plainchant, and the strings provide a tissue of sound like that of the 18th Century Concerto Grossso. The harmonies are slightly acidulous yet fundamentally familiar. If it were not for its inordinate length, the work would appeal strongly, for it is genuinely eloquent. Mr. Firkusny played the piano part admirably and he dashed through the tinsel of the Mendelssohn Concerto with a bravura which won him an ovation. The orchestral portion of the program was competently performed, and Mr. Josten was recalled for several bows with the soloist in his work. At the end of the evening Mr. Firkusny added several encores, including a Smetana Etude which was a remarkable tour de force.

Mr. Josten's second appearance, scheduled for Aug. 9, was rained out. He had planned to conduct standard works and some of his own music.

Gershwin Night Sets Record

On Aug. 10 a five-figure audience braved a lowering sky to hear the orchestra play Gershwin's 'Strike Up the Band' and 'Cuban' Overture under Mr. Smallens's baton, and Oscar Levant and the orchestra play about seven minutes worth of the Concerto in F—when the rains came. The concert was deferred to the following evening when an audience of almost 20,000, the record for the season, turned up. The works played the prior evening were repeated, and Mr. Levant completed his performance of the Concerto in F, as well as the 'Rhapsody in Blue'. Both were given with his familiar grasp of the Gershwin style, and excellent technical abilities. Jane Froman, soprano, sang 'Summertime', 'The Man I Love', and 'It Ain't Necessarily So' ably. There were many encores and much enthusiasm was evinced. Mrs. Guggenheimer spoke, asking the audience to return for the final concert.

Boston Museum Serves Art and the Public

Isabella Stewart Gardner House Provides Setting for Concerts by Young and Talented Musicians—Noted Artists and Ensembles Also Perform for Enjoyment of Visitors

By GRACE MAY STUTSMAN

BOSTON, Aug. 5.

ONE of the contributions to the musical life of Boston is being made by the Isabella Stewart Gardner Museum in the Fenway. With but a modest paragraph of announcement now and then, the Museum has attracted hundreds to its tapestry room for programs of the best to be had in musical literature. As tribute to the efforts of the trustees to serve a wider public and in particular to William A. Sutherland, to whom is entrusted the task of arranging the concerts, a few words should be written concerning the unique edifice known to so many as "Mrs. Jack's Palace."

Descended from a long line of illustrious forbears, noted for their achievements in art, music and letters, Isabella Stewart Gardner was an ardent lover of music and a devoted patron of art. Her enthusiasm for objets d'art was shared by her husband, John Lowell Gardner, Jr., and together they planned the home in the Fenway to be a composite replica, so to speak, of the Venetian palaces so familiar to each of them, through long association and years of residence abroad. Although the Gardners secured materials and furnishings for the building from Paris, Munich, Nuremberg, Florence, Rome and Naples, it was from Venice that the most choice marble columns and capitals, stone arched windows, fountains, iron grills, textiles, furniture and other articles too numerous to mention, were brought

to America. The house, known as Fenway Court was formally opened on New Years' Day, 1903, but Mrs. "Jack" had to play the role of hostess alone, as her husband died very suddenly while negotiations were in progress for the purchase of the land.

For more than twenty years, this gorgeous palace was the setting for brilliant social and musical events. In 1924 Mrs. Gardner died, and by her will, Fenway Court became the property of trustees, to be held and operated as a museum "for the education and enjoyment of the public forever." It is maintained by the endowment established by Mrs. Gardner and since 1925 the palace—called now by its official title, The Isabella Stewart Gardner Museum—has been open regularly to the public four days each week, excepting through August when it is closed for the month.

From ten to four on weekdays and one to four on Sundays, the public may enjoy the beauty of that court garden and the treasures of the palace, although for the duration many choice things have been removed for safe keeping. The accompanying photograph can give but a suggestion of the colorful court which, at the time of this writing, was gay with cinararias, gloxinias, huge white double petunias and fuchsias in immense tubs, in addition to the usual background of palms. Through the windows, visible above the arched pillars, the music of an afternoon concert floats down to those who prefer to sit quietly on the stone benches of the colonnade.

In the tapestry room, however, on the way which we last visited the palace, the audience itself was as interesting as the music. For the first time in the history of the museum, it had definitely opened its gates to extend a special invitation to "new" citizens. We were deeply impressed by the fact that we had stumbled upon a demonstra-



Chrysanthemums Flowering in the Court of the Museum

tion of the thing for which those in charge of the museum have been striving, the realization of the ideal which should bring the beauty of these surroundings and the music of the centuries to those people whose heritage stems from the very land from which Mrs. Gardner brought her treasures.

Many Debuts Effected

That the music itself in performance should match the perfection of the setting is revealed by a glance over the list of those who have presented it. Between December, 1941, and the close of the season this month, the following noted musicians will have been heard: violinists, Helen Teschner Tas, Robert Kitain, Mariam Burroughs and Harry Ellis Dickson; vocalists, William Hess (Boston debut), Ella Belle Davis, Jorge Bolet (Boston debut), Zaruhie Elmassian, George Wheeler, Dorothy Sarnoff

(Boston debut and a first recital anywhere) Rae Musciano, Ruby Elzy (Boston debut in recital), Mae Taylor and Wesley Copplestone; pianists, Gerald Tracy, Paul Bregor, Kurt Applebaum (Boston debut), Lucille Monaghan, Ernst Levy, Margaret Kurkjian, Leo Litwin, Emanuel Zambelli, Hedda Ballon and the Stradivarius String Quartet, Felix Fox and Heimrich Gebhard in a two-piano recital, William Massalos (Boston debut), Zadel Skolovsky, Albion Metcalf, Felix Witzinger (Boston debut), Teresa Calamara and Leo Smit. In a notable chamber music series, the museum has presented the Curtis String Quartet, the Gordon String Quartet and the Zimbler String Quartet, and additional programs of interest have been given by David Glazer, clarinet, the Harvard Glee Club, Ludwig Juht, contra bass, Paul Keaney, French horn, and Jean Bedetti, cello.

THE OPERA'S FINANCES IN REVIEW

(Continued from page 3)

Metropolitan Opera Fund, and certain guarantors in cities where the Opera gives performances on tour.

The 'Statement' contains a report by Cornelius N. Bliss, chairman of the board, and a detailed report by Edward Johnson, general manager. In the latter it was revealed that with the help of a grant from the Carnegie Corporation of New York an experiment is being made to encourage the creation of American operatic scores. Grants-in-aid were awarded in 1941 to William Schuman, composer, and Christopher La Farge, author. Both have had access to the Opera House throughout the season, backstage and in the auditorium. Mr. Johnson stated his conviction that an American opera, if it is to be a worthwhile contribution to this literature, should be born in the opera house and out of an understanding attained by contact with the personnel involved in the presentation of opera. No date was given for the production of a new

American opera.

Mr. Bliss revealed in his report that out of the money raised in the campaign for \$1,000,000 in the Spring of 1940 there remains \$305,934. The rest of the \$1,110,593 was spent as follows: \$500,000 for the cash purchase price of the auditorium and the warehouse properties; \$129,557 for interior improvements of the house; \$94,358 for the new productions of the 1940-41 season; \$52,914 for the cost of the campaign, and \$27,928 for legal and other costs of acquiring the house.

Including the money left from the campaign, the association had a total cash reserve of \$417,437 at the end of the fiscal year on May 31, 1942. But, according to Mr. Bliss, intervening expenses will reduce this to about \$125,000 by the time the curtains part for the opening performance of the coming season.

Income Itemized

The three largest income items last year were: \$1,103,617 from the box office for the 125 New York performances; \$542,167 from the box office for the forty-six out-of-town performances and \$136,750 from broadcasts.

The total of the salaries for performing artists was \$1,129,003. It was divided as follows: Principal singers and conductors, \$532,917; orchestra, \$341,201; chorus, \$191,613; ballet, \$63,270. Executives received \$109,866, while stage hands, electricians and members of the property department got \$220,847.

The scenery and costumes for last season's new productions cost \$65,823. The principal one was Mozart's 'The Magic Flute', and \$16,000 of the money spent on it was donated by the Metropolitan Opera Guild, which also contributed to the Winter and Spring training that was provided to artists in the form of musical coaching, personal counsel and classes in musical dramatics conducted by Lothar Walzerstein.

Taxation Excessive

Mr. Bliss pointed out that, upon acquiring the opera house, the association became liable for the city real estate taxes formerly paid by the Opera and Real Estate Company, and implied that the assessed valuation of the property of \$4,600,000 was excessive since the property was bought by the association for \$1,970,000. Steps have been taken toward a reduction in the assessed valuation, but no tangible

result has been achieved, Mr. Bliss said.

He said that the association felt it was entitled to substantial further relief from its tax burden on the broad grounds of public policy, since the opera was conducted as a non-profit institution for the benefit of the people of the city and the nation. Legal steps are being taken to contest the present and past assessments of the property as well as its liability for taxes as a cultural and educational institution.

War Causes Drop in Sales

Mr. Johnson reported that immediately after Pearl Harbor there was a marked diminution in theater and opera patronage, but after the turn of the year attendance became more nearly normal. The seat sales for the season represented an 11 per cent drop from the 1940-41 figures, however. He traced the chief causes of this falling off to the Federal admission tax, which had not been levied previously; some war fears and to the effect of tire shortage on patronage from those living in the suburbs.

Both Mr. Johnson and Mr. Bliss paid tribute to the co-operation and support of the Metropolitan Opera Guild.



Farmers in the Dell: Members of the Robin Hood Dell Symphony and Their Guest Conductor, Pierre Monteux, Transform the Site of a Sound Control Booth Beside the Amphitheater Into a Victory Garden. Left to Right Are: Marjorie Tyre, First Harpist; Mr. Monteux; Samuel Mayes, First Cellist, and Reba Robinson, Second Harpist



Maria Markan, Soprano of the Metropolitan Opera, Reflected in the Pool at Her Home in Spuyten Duyvil, New York

IN GARDEN SETTINGS



Stell Andersen Is Quite "at Home" in Bennington, Vt.



Guglielmo Sabatini Takes a Vacation from the Baton at Swiftwater in the Poconos



In Their "Sunday Best" Are: (From the Left) Mrs. Arthur Carron; Florence Easton, Holding Byron Richard Carron; Barbara Florence Carron and Arthur Carron, Tenor



Left, Mabel Daniels, Composer, on the Steps of Colony Hall, at the MacDowell Colony, Peterborough, N. H.



Loretta Louise Johnson, Soprano, and Walter Mills, Baritone, Rehearse a Scene from Bach's 'Coffee' Cantata in Denver



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GRAINGER

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Winthrop P. Tryon, *Christian Science Monitor*, Boston, May 15, 1942

GRAINGER PLAYS HIS 'IN A NUTSHELL' SUITE, THRILLS 5,000.

"They cheered Percy Grainger at the Summer Pop Concert at Public Hall last evening. And rightly so. The crowd of nearly 5000 was thrilled by his playing. He gave a poetic interpretation which revealed new beauty."

Elmore Bacon, *Cleveland News*, June 27, 1942

"He has the true 'singing tone' and his sympathetic mastery of the pedals allows him to project exquisite tone colorings."

Times-Union, Albany, N. Y., August 22, 1941

"More than any other virtuoso he makes music a joyful adventure which his listeners share."

Glenn Dillard Gunn, *Times-Herald*, Washington, D. C., Feb. 9, 1942

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